SHAKESPEARE

THE MERCHANT OF VENICE

PURCELL AND SOMERS

Lillian Daly.

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THE MERCHANT OF VENICE

WITH INTRODUCTION, NOTES, AND QUESTIONS FOR REVIEW

Adapted from Spilsbury and Marshall's "Oxford and Cambridge Edition"

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PREFACE

This series of Shakespeare's plays, which includes *The Merchant of Venice, Julius Cæsar, Macbeth,* and *Hamlet,* is based mainly on the Oxford and Cambridge texts edited by Spilsbury, Marshall, and Wood. The present Editors have found it expedient to eliminate certain passages in the text, as well as to make some changes of matter and form in the editorial work, deemed necessary for American schools. The Introductions contain a Biographical Sketch of Shakespeare, a short History of the Drama, brief references to the Sources of the Play and to the Characters, and, in the cases of *The Merchant of Venice* and *Hamlet,* abstracts of the play. For the convenience of the student the annotated words are printed in italic type, and the notes and word equivalents given in the margin in juxtaposition with the text. The Glossary and many of the Notes have been rewritten, condensed, or amplified, as the case required. The Grammar of Shakespeare, under the heading Grammatical Notes, and Versification are treated in sections in connection with the Notes, at the end of the volume. The Grammatical Notes will be found helpful for those who may have difficulty in classifying many Shakespearean expressions. The Questions for Review, also found at the end of the volume, will be of advantage to both teacher and pupil, by saving time for the one, and by assigning specific work to the other.

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INTRODUCTION

I. NARRATIVE OF SHAKESPEARE'S LIFE

William Shakespeare, the greatest of English dramatic poets, was born at Stratford-on-Avon, Warwickshire, England, on April 23, 1564. His father, John Shakespeare, was of the yeoman class. He had been a successful Warwickshire farmer, but he adopted the trade of glover on his removal to Stratford in 1553. There he soon became an important factor in municipal affairs, and by his ability and industry he rapidly arose from one position of trust to another, until finally, in 1568, he became high bailiff or mayor of the town. Shakespeare's mother, Mary Arden, was of an old Warwickshire family, and though she inherited "lands and houses" she had no education.

John and Mary Shakespeare had eight children—four sons and four daughters. William, the third child, was the eldest son. Of his infancy and boyhood we know practically nothing. It is probable, however, that at the age of seven he entered the grammar school of Stratford, where he learned the rudiments of Latin, English grammar, writing, arithmetic, and probably a little Greek. His years at school were not many, for the declining fortunes of his father compelled the boy to seek employment when he was but thirteen years of age. After this we hear little or nothing about him until the time of his marriage, which probably took place in December, 1582. His wife, Ann Hathaway, of whom the boy-poet admiringly wrote

> Ann Hathaway, she hath a way
> To charm all hearts, Ann Hathaway,

does not seem to have long exerted that charm over her young husband. At the time of their union he was little more than

eighteen, while she had attained the more mature age of twenty-six. This marriage, like most marriages of its kind, did not prove a happy one.

If a small amount of reliable tradition can be winnowed from the chaff of fiction with which the memory of Shakespeare's boyhood days at Stratford is surrounded, we may give credence to the tales regarding his youthful follies and escapades. Of the latter but one may be mentioned as having a direct bearing upon his whole career. We are told that among other prohibited practices of the time he took part in poaching expeditions, during one of which he was caught stealing deer from the estate of Sir Thomas Lucy of Charlecote. The punishment for this offence in those days was a fine and imprisonment. Sir Thomas, being Justice of the Peace for that district, acted as "judge, jury, and executioner" in the case of the young Shakespeare, who bitterly resented the punishment meted out to him. In revenge, we are told, he wrote the scurrilous lampoon beginning

> A parliament member, a justice of peace,
> At home a poor scarecrow, etc.

and posted it on the gate to Charlecote Manor.

This naturally aroused Sir Thomas to further reprisals, and Shakespeare, to avoid his vengeance fled to London in 1585. Verification of the poaching tradition may be found in *2 Henry IV* and in *The Merry Wives of Windsor,* where Lucy is caricatured as "Justice Shallow." The three luces or pikes, in the Lucy coat-of-arms, apparently suggested the "dozen white luces" in *The Merry Wives of Windsor,* and the many allusions to poaching found in the context are none the less significant.

Before the poet's departure for London, three children were born to him—Susan, the eldest, in May, 1583, and Hamnet and Judith, twins, in February, 1585. On his flight, the immediate support of these children is supposed to have devolved upon his

mother-in-law, Mrs. Hathaway, of Shottery, then a widow in affluent circumstances.

Tradition says that Shakespeare's first employment in London was holding horses at theater doors, and doing odd jobs for theater goers. Be this as it may, we soon find him employed as prompter's attendant, whose duty it was to notify the actors when it was their turn to appear upon the stage, etc., and later we find him filling minor parts in the plays. Gradually he worked his way into more important positions. During these first few years he must have devoted considerable time to reading, as a preparation for the wonderful works he was afterwards to produce. He recast and revised many old plays, began the production of original dramas, and acted some of the leading roles in his own plays. In company with William Kempe and Richard Burbage he made a successful appearance before Queen Elizabeth at Greenwich Palace in 1594. He acted before her again at Whitehall in 1596, at Richmond and Whitehall in 1600, four times at Whitehall in 1601-02, and at Richmond Palace in 1603, a month before her death. In 1603 he fell under the favorable notice of King James I., who granted him and his company a license to play in London and the surrounding provinces. Later he appeared at court on several occasions, and in 1604 he marched in the royal train when James made his formal passage from the tower to Westminster. On this occasion he and each of his companions received four and one-half yards of scarlet silk, the usual dress allowance of court actors in those days. It is quite evident that as an actor Shakespeare was much more successful, financially, than as a playwright.

Whatever may have been Shakespeare's youthful follies and extravagances, in later life he became not only a great poet, but he also developed the instincts of a shrewd business man. Through his acting and the sale of his plays he accumulated a respectable fortune, with part of which he purchased some

valuable property in London and elsewhere. After an absence of eleven years he returned to Stratford in 1596, to bury his only son, Hamnet.*

At Stratford Shakespeare invested considerable money in houses and lands, and obtained from the government the distinction of a coat-of-arms, but he did not take up his residence there until 1616. In this year he abandoned dramatic composition and began to enjoy, in his beautiful home at Stratford, a well deserved and much needed rest. At the beginning of this year, however, his health began to fail rapidly and by April his end was near. The actual cause of his death is unknown, but it is generally admitted that overwork, and a not too submissive obedience to the laws of health, hastened an all too early dissolution. He died on the fifty-second anniversary of his birth, April 23, 1616, and was buried inside the chancel of Stratford church. On his tomb was inscribed the following epitaph:

Good Frend for Jesus' sake forbeare
To digg the dust encloased heare,
Blese be ye man yt spares thes stones,
And curst be he yt moves my bones.

II. SHAKESPEARE'S RELIGION

The question of Shakespeare's religion has been long, and sometimes furiously, debated. Many eminent writers incline to the belief that he was a Roman Catholic, while many others, equally eminent, maintain that he was a Protestant. At the risk of being considered partisan the editors have decided to insert the following rather lengthy extract from the pen of the distinguished *litterateur* and scientist, James J. Walsh, M. D.,

* The direct line of Shakespeare's family became extinct a little over fifty years after the poet's death. Judith married Thomas Quiney, of Stratford. The offspring of this marriage—three boys—died before reaching the age of manhood. Susannah married Dr. Hall, and of their union was born Elizabeth, the only granddaughter of the poet. Elizabeth married Thomas Nash, who died leaving no children. She then married John Barnard, who was afterwards knighted by Charles II. Lady Barnard died childless in 1669, and thus the immediate family of Shakespeare became extinct.

L. H. D. This extract they hope will be instructive to many Catholics, and interesting, at least, to some who are not Catholics.

There is no doubt that Shakespeare's mother lived and died a Catholic. Her name was Mary Arden, and many of the Ardens continued to be staunch Catholics even during the dangers of Elizabeth's reign. Indeed, one of the prominent members of the family suffered death for the faith. Shakespeare's mother, moreover, made a will in which there is a mention of the Blessed Virgin, a custom that had gone out of vogue in England at this time except among Catholics. Shakespeare's father, too, is on the list of Stratford recusants who were summoned by the court for not attending the Anglican service on Sundays. Shakespeare's immediate surroundings, likewise, were distinctly Catholic, for the spirit of the old religion had not died as yet in England. Indeed, it was very much alive in the central portion of the country.

It is sometimes said, however, that there can be no question of Shakespeare's being a Catholic, for he was married, baptized, and buried in the Anglican Church. But these facts, it must be remembered, have in themselves no such significance as they would possess at the present time. There was no way of having the birth of a child properly registered then in England except by having it baptized in the church by law established. Obsequies also had to be observed according to the Anglican rite, for the only cemetery was close to the parish church. As for Shakespeare's marriage, in recent years the interesting suggestion has been made that the real reason for the circumstances attending the ceremony, which are supposed to carry a hint of scandal with them, is because he was originally married by a Catholic priest. As it was then very perilous for a priest to show himself in public or to perform any official church service, the marriage was, of course, performed secretly. Anne Hathaway's family, moreover, was Catholic by tradition, and about the time of the marriage it is known that a priest, not entirely without the knowledge of the local authorities, used to say Mass privately, in the loft of one of the houses at Shottery.

But if Shakespeare was a Catholic should not his plays show it? Unquestionably. And I maintain they do. Commentators have pointed out, for instance, that Shakespeare in *Romeo and Juliet* follows Arthur Brooke's *Tragical History of Romeo and*

Juliet very closely. He has, however, changed the whole of the play's attitude toward the Catholic Church. Confession instead of being a source of sin actually protects the young people from their own passion in the most difficult circumstances, and almost succeeds in rescuing them from an unfortunate complication. Instead of being "superstitious," Friar Lawrence is pictured as a dear old man interested in his plants and what they can do for mankind, but interested still more in human souls, trying to care for them and quite willing to do everything that he can, even risking the displeasure of two noble houses rather than have the young people commit sin. Friar Lawrence is represented in general as one to whom Romeo and Juliet would naturally turn in their difficulty.

But *King John*, it is maintained, represents an altogether different attitude toward the Church. In that play they assert there are passages which make it very clear that Shakespeare shares the general feeling of the men of England in his time. King John protests, for example:

> That no Italian priest
> Shall tithe or toll in our dominions.
> But as we, under heaven, are supreme head,
> So under Him that great supremacy,
> Where we do reign, we will alone uphold,
> Without the assistance of a mortal hand:
> So tell the Pope, all reverence set apart
> To him and his usurp'd authority.

In this play, too, there are some bitter comments on monks which would seem to prove that Shakespeare shared the opinions of many of his contemporaries regarding monasticism. But let us see: *The Troublesome Reign of King John*, from which Shakespeare made his play, was probably written in the year of the Spanish Armada when English national feeling ran very high and there was bitter antagonism against Catholicism as the religion of England's greatest enemies. The dramatist—we are not quite sure who it was—shrewdly took advantage of this political situation in order to gain favor for his play. He tickled the ears of the groundlings and attracted popular attention by stimulating the prejudice of his audience. Shakespeare modified all this to a very marked extent when he rewrote the play seven years later, though it can be seen that he used many of the words of the original version and was evidently following it very

closely. But for some good reason he was manifestly minimizing all the anti-Catholic bias in it though letting stand whatever sentiments were suitable for such characters as King John and his *entourage*. In the matter of monks and nuns and their treatment in the original version of *King John*, Shakespeare has been even more drastic in the changes that he made.

But the best evidence of Shakespeare's attitude toward the Anglican Church is to be found in *King Henry VIII.*, one of the poet's greatest plays and the last he wrote. Some of the Wolsey speeches in it are the finest examples of English that were ever penned. It is conceded by all the critics to be the ripest fruit of his mature years. Therefore, if a play can be considered the expression of Shakespeare's settled opinion, that play is *Henry VIII.* Now it so happens that the subject of *Henry VIII.* is exactly the story of how the change of religion came about in England. But it is sometimes urged that the fifth act, with its culmination in the birth of Elizabeth, and the high prospects for England and the rejoicings which this occasions, indicates that the writer considered that the marriage of King Henry to Anne Boleyn and the birth of a daughter by that union marked a great epoch in English history and, above all, that the steps that led to this happy termination, though dramatically blameworthy, must be condoned owing to their happy consequences. It is well known, however, that the fifth act by every test known to Shakespearean commentators was not written by Shakespeare at all, but by Fletcher.

Our knowledge of Shakespeare's relations with people in London would indicate that a great many of his friends and intimates were Catholics. It is possible that the Burbages, the actors with whom he was so closely joined during most of his dramatic career, belonged to the Warwickshire Catholic family of that name. One of Shakespeare's dearest friends, the Earl of Southampton, who was his patron in early years, and his supporter when he bought the Blackfriars theater, was closely allied to a Catholic family and, as Simpson has pointed out, was cradled in Catholic surroundings.

The conversion of Ben Jonson about the middle of the last decade of the sixteenth century showed how easily men might be Catholics in London at this time. Ben Jonson was in the Marshalsea prison on a charge of murder in 1594 and found

himself surrounded by priests who were charged with treason because of their refusal to take the oath of supremacy. By associating with them Jonson became a Catholic and when released from prison married a Catholic wife. His child was baptized Mary, and Shakespeare was chosen as her sponsor. This choice of a godfather seems to indicate that Shakespeare was a Catholic at this time for, in his ardor as a new convert, Ben Jonson would scarcely have selected an Anglican for that office.

One more proof of Shakespeare's Catholicism in conclusion: About the close of the seventeenth century Archdeacon Davies, who was a local historian and antiquarian in the neighboring county of Staffordshire, but who was well acquainted with Stratford and its history, and who could easily have had very definite sources of information denied to us, declared that Shakespeare "dyed a papist." It would have been perfectly possible, it must be remembered, for Archdeacon Davies to have spoken with people who knew Shakespeare during the years that the poet spent in Stratford at the end of his life. After this review of the evidence I can not but conclude that Shakespeare not only "dyed a papist," but also lived as one.

Leaving those, to whom these lines may be of interest, to make their own deductions, the editors accept the conclusions of the distinguished Jesuit, Herbert Thurston, who, in discussing this point in the *Catholic Encyclopedia,* maintains that there is no real ground for the belief that Shakespeare either lived or died a Catholic. Thurston concludes his able study of this question by stating that "The point must remain forever uncertain."

III. SHAKESPEARE'S LEARNING

Of Shakespeare's learning it may be said that though classical quotations and allusions are numerous throughout his works, Ben Jonson credits him with "small Latin and less Greek." "His quotations from Latin literature are such as a schoolboy might make from Virgil, Ovid, and the other authors he had studied; and his allusions to classical history and mythology are mostly from the same sources, or from the familiar stock in English books of the period." (Rolfe.) In comparing Shake-

speare with the dramatists of his time, Jasper Mayne, writing in 1637, mentions him as one of those who did his work "without Latin helps"; and Mayne's contemporary, Ramsey, in complimenting Ben Jonson on his knowledge of the classical languages, says that he (Jonson)

> could command
> That which your Shakespeare could scarce understand.

Yet we are told that Shakespeare's work is "Art without art, unparalleled as yet," and though he borrowed nothing from Latin or Greek, his Julius Cæsar ravished the audience,

> When some new day they would not brook a line
> Of tedious (though well labour'd) Catiline,

and Jonson's "Sejanus too was irksome." In Fuller's *Worthies* we find the following reference to Shakespeare: "He was an eminent instance of the truth of that rule, Poeta non fit, sed nascitur—one is not made but born a poet. Indeed his learning was very little . . . nature itself was all the art which was used on him. . . . The wit combats between him and Ben Jonson, which two I behold like a Spanish great galleon and an English man-of-war. Master Jonson (like the former) was built far higher in learning; solid but slow in his performances: Shakespeare, like the English man-of-war, lesser in bulk and lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention." Dryden in his *Essay on Dramatic Poesy* (1668), says: "Those who accuse him to have wanted learning, give him the greater commendation; he needed not the spectacles of books to read nature; he looked inwards and found her there:" and in the same author's prologue to *Julius Cæsar* we find,

> So in this Caesar which today we see,
> Tully ne'er spoke as he makes Antony,
> Those then that tax his learning are to blame;
> He knew the thing, but did not know the name.
> Great Jonson did that ignorance adore,
> And tho' he envied much, admired him more.

The material for his historical plays he obtained from Holinshed and Plutarch, and in the use of these rather unreliable authorities he makes many unscholarly mistakes.

During his mature years and in the time of his prosperity, he brought out his best works. Some writers credit him with the authorship of forty-three plays of a dramatic character. Seven of these are considered spurious. Thirty-three known to be his are divided as follows:

The Taming of the Shrew The Merchant of Venice All's Well that Ends Well Much Ado About Nothing Measure for Measure	Italian Origin	Comedies
The Comedy of Errors Twelfth Night	Classical (from Plautus)	Comedies
Midsummer-Night's Dream As You Like It	Mediaeval Sources	Comedies
Two Gentlemen of Verona	Spanish Origin	Comedies
The Merry Wives of Windsor	English Origin	Comedies
Love's Labor's Lost	French Origin	Comedies
The Winter's Tale The Tempest	Origin Unknown	Comedies
Timon of Athens Pericles Julius Caesar Antony and Cleopatra Coriolanus	Classical Origin (Plutarch's Lives, by North)	Tragedies
Hamlet Troilus and Cressida	Mediaeval Origin	Tragedies
Romeo and Juliet Othello	Italian Origin	Tragedies
Cymbeline King Lear Macbeth	Origin—Legendary History of Britain	Tragedies
King John King Richard the Second 1 and 2 King Henry the Fourth King Henry the Fifth 1, 2, 3 King Henry the Sixth Richard the Third Henry the Eighth	Origin—Holinshed & Hall	Chronicle Plays

Besides these he wrote one hundred and fifty-four Sonnets and some Narrative Poems.

IV. THE DRAMA

A lengthy discussion of the drama cannot conveniently be introduced into a text of this kind; therefore the chief heads only will be touched upon. Drama is a Greek term signifying action, and in its application it comprehends all forms of literature proper for presentation on the stage. In the drama, actors usually tell a story by means of word and action. This story may be tragic or comic;—tragic when the serious phases of life are discussed, comic when life's follies and foibles are depicted. Other phases of the drama which do not, strictly speaking, come under the heading tragedy or comedy, are the Greek Satyrs, the Morality Plays of the Middle Ages, the Pastoral Plays of the Renaissance, and the Melodramas still in vogue.

Although the drama was well established in the remote ages in India and China, the earliest examples of pure dramatic art are to be found in Greece. From the sacred songs and choruses in honor of the god Dionysius, the Greeks in time evolved a form of drama, the chief features of which, even in its highest stages of development, were lyric or choral. To Aeschylus, Sophocles, Euripides, and Aristophanes, in the fifth century, and to Menander at a later period, the Greek drama owes its greatness and its influence in ancient and in modern dramatic literature.

The Roman drama, as it has come down to us in the works of Terence, Plautus, and Seneca, is but a slightly modified form of Menander, and shows some traces of the influence of Aeschylus and other dramatists of his time. This modification, in the comedies of Plautus at least, was not for the betterment of the drama; on the contrary, it was a concession to the depraved taste of his Roman audience. Unfortunately, Plautus' travesties of the old Greek masters later served as models for the dramatic writers of the Renaissance, and his influence is felt even to the

present day. Modern tragedy, generally speaking, is a direct offspring of the works of Seneca. Toward the close of the Roman Empire, the theaters became the scenes of the most degraded exhibitions of indecency and debauchery. Christianity attacked these indecencies and drove the mimes from their haunts of infamy into the streets and byways of Rome and its environs. These mimes practiced their mimicry in the villages and cross-roads, and became the models for the strolling players of the middle ages.

Christianity, however, recognized the necessity of the drama as a humanizing influence, and though years elapsed before its restoration as drama proper, the leaders of the new religion set about the substitution of wholesome Christian plays for the Roman indecencies to which they had recently given the death blow. The Scriptures and the liturgy of the church were rich stores from which were drawn the materials for the *Mystery,* the *Morality,* and the *Miracle Plays.* After a time these exhibitions passed from the control of churchmen into the hands of the Guilds. Under the management of the Guilds these plays soon lost their religious aspect, and before the end of the fifteenth century they had been completely divorced from church influence, and were ready to be destroyed or absorbed by the spirit of the New Learning. This destruction or absorption, however, was not accomplished without a struggle. The leaders of the Renaissance advocated the complete dominance of classic influence in the reconstruction of the drama, while the Mediaevalists strenuously advocated the perpetuation of the *Mystery, Morality,* and *Miracle Plays.* Of this travail, however, was born the modern drama.

Italy, France, Germany, England, and Scandinavia contributed largely to the formation of the modern drama, but practically all the dramatic writers of these countries have been influenced by the Greek and Roman masters. These masters have been slavishly imitated by all but a few of their pupils. This

is especially true in the matter of composition and technique. The observance of the unities, the harmony of rhyme, the smoothness of rhythm, the maintenance of the chorus, the number and character of the dramatis personae, etc., were classic restrictions, which, to a certain extent, have stultified the higher and broader aspirations of many a dramatic genius. Among those who rebelled against these restrictions, in so far as they affected the English drama, were some of the immediate predecessors of Shakespeare—Marlowe, Kyd, Green, and Lyly. These men opened the way for the sweeping innovations of Shakespeare, and for the half-hearted adoption of these innovations by Ben Jonson, who often apologized to his contemporaries for his temerity in disregarding the unities and other classic formulae.

Since Shakespeare's time, or what is known as the period of the Elizabethan drama, no English dramatic literature, worthy of comparison with the work of that great master, has appeared. During the reign of James I., Massinger, Middleton, Shirley, and others wrote, but their art was only a weak imitation of their masters, Marlow and Shakespeare. Addison, Steele, Goldsmith, Wordsworth, Coleridge, Byron, Shelley, Tennyson, and others, have sought recognition on the dramatic stage, but with little or no success. So far America has produced nothing of a dramatic nature worthy of recognition, and judging from the dominance of the light, frivolous, vaudeville performances on the English and American stage, the drama as a popular entertainment has been laid to rest, and the day of its resurrection seems far distant.

V. THE CONSTRUCTION OF THE DRAMA*

A drama undertakes to tell a story by presenting a few episodes or situations from which the entire course of the action can be inferred. Inasmuch as these scenes are to be presented in

* This treatment of The Construction of the Drama is taken by permission from Professor Robert Morss Lovett's edition of *The Merchant of Venice* in the Lake English Classics Series.

rapid succession to an audience, they must be not only clear and easy to follow, but, to be interesting, they must also afford opportunity for striking, significant action on the part of the characters. Further, inasmuch as in a drama the author has no opportunity to tell his audience directly what he thinks of his characters, these latter must reveal their natures and purposes by their attitude toward one another, as manifested in speech or action. It is most important that every action in a drama be explained, prepared for, given a motive, by something which has already taken place, or some trait of character already indicated. Finally, a comedy follows roughly a certain order, in accordance with which the opening scenes give the "exposition" or set forth the relations of the characters to each other at the outset; the next follow a certain development of action called the "complication," by which the hero is brought into difficulties, which finally reach a climax; after which, as the result of another train of events, sometimes called the "counter-plot," the gordian knot is cut or untied by the "catastrophe." The action of the play then seeks its close.

The Merchant of Venice

In studying the play before us with a view to noting the details in which it corresponds to these principles of dramatic construction, there is some danger of overemphasis. In the uncertainty as to whether Shakespeare used the stories of Fiorentino and the *Gesta Romanorum* directly, or found them dramatized, we must remain in some doubt whether to attribute specific examples of dramatic skill to him or to an unknown predecessor. Moreover, it must be remembered that an Elizabethan audience did not demand that a play be strictly dramatic. It was to them a vehicle for the presentation of information, philosophy, and fun, somewhat like the novel of today. Hence, even in so symmetrical a play as *The Merchant of Venice,* we need not expect to find every scene or speech contributing to

the advancement of the action or the development of the characters.

Even with this concession, however, it is evident, that *The Merchant of Venice* is a well-constructed play, one in which the technical requirements of the dramatic form are fulfilled. The first scene gives, by way of exposition, the relations between Antonio and Bassanio, and the latter's plan for winning Portia. The second makes clear the conditions under which Portia must be wooed, and hints at her attitude toward Bassanio. The two stories of the bond and the caskets stand to each other as plot and counter-plot: the first brings Antonio into his extreme peril; the second supplies the resolution of his difficulties through Portia. Both are set in motion by the same force, viz., Bassanio's love of Portia; both unite in the scene in which Portia saves Antonio. Shakespeare's management of the Lorenzo-Jessica story and the use which he makes of it to supply employment for the minor characters, to hint at the passage of the necessary three months, and to strengthen the motive of Shylock's ferocity, are to be noted. Another point in the construction of the play is the skillful preparation for the ring episode, which gives the final touch of comedy by transferring the action from Venice, with its tragedies partly or wholly accomplished, to Belmont, with its idylls,

> Where music and moonlight and feeling are one.

The care with which the action of the play, particularly in the bond story, is explained has been much praised. The forfeit of a pound of flesh, despite its frequent appearance in mediaeval literature, must have seemed on its face incredible to an Elizabethan audience. This difficulty Shakespeare relieves by making the terms of the bond grow out of the verbal fence between Shylock and Antonio. Further, he anticipates the feeling of the audience by Bassanio's expressed horror at the proposal, which is disarmed by Shylock's pretence of a jest, and by Antonio's stub-

born pride. Again, the catastrophe of the play is skillfully prepared. Shylock's insistence on his bond is given motive by the scenes with Tubal, and with Antonio's friends, in which he is goaded to desperate irritation. Moreover, the hearer's skepticism as to the validity of the bond in law is anticipated by Antonio's warning (Act III, iii), that the Duke cannot risk an apparent injustice toward a foreigner. In the great scene itself, Shakespeare maintains the suspense of the audience by the futile attempts of the Duke, Bassanio, and Portia to disarm Shylock's savagery, and still more by Portia's declaration that the forfeit must be paid. (Note that the Duke nowhere commits himself to this statement, and talks only of adjourning the case.) Then, like a flash, the resolution comes, in the specious but dramatically effective quibble about the drop of blood; and before we have time to protest against the manifest absurdity of it, we behold it better by the legal and equitable decision that the bond involves an attempt on the life of a citizen, and thus subjects its maker to the severest penalty.

But interesting as are these evidences of competent stagecraft on the part of the author, it must not be forgotten that for us the chief interest of the play lies elsewhere. A drama, like a novel, lives, not by virtue of skillful mechanism, but by the representations of human life embodied in it. *The Merchant of Venice* owes comparatively little of its interest today to the symmetry of its plot; it owes much to Shylock and Portia. Properly speaking, it is a comedy, not of intrigue or plot, but of character; the persons are not mere puppets designed to carry out a series of situations, exciting or funny; on the contrary, the situations are employed to bring out in high relief the characters involved. Much has been written about these characters by way of explanation of the dramatist's attitude toward them, and of the lessons in human life which he intended them to teach. It has been questioned whether Shakespeare did not give Shylock's justification of himself with sympathetic intention;

whether he did not intend Antonio's misfortunes as a punishment for his overstepping the bounds of moderation, either in his previous prosperity or in his soberness of character; whether he did not mean the fate of Morocco and Arragon as a rebuke to pride and hypocrisy; whether he did not throw something like contempt into his portrayal of Lorenzo and Jessica. Such questions may well be abandoned at the outset as fruitless. It is of the nature of the drama that the author can not step outside of his characters and give an authoritative exposition of them. In a play the analysis must be hidden; appearance, action, speech are the stuff in which the dramatist works. We must take his people, then, as highly individualized men and women, robust types of human nature, who will repay observation and study, but whose secret, ethical or psychological, we can never discover, if they have a secret.

VI. THE TIME SCHEME

One special element in the construction of the drama has reference to the passing of the time of the action. It will be remembered that the bond is due in three months. We have no precise means of calculating this period, but the journey of Lorenzo and Jessica through northern Italy, as narrated by Tubal, would seem to occupy about this time. The slow development of Antonio's losses from mere rumor to apparently ascertained fact helps us to realize this lapse of time, so that we are not troubled in the Venetian story by too rapid movement. But in the Belmont story there is an inconsistency. Bassanio left Venice speedily after the bond was signed, at all events before the "long time" marked by Jessica's journey and the slow returns of Antonio's losses had begun to elapse. The distance to Belmont was short. He refused to be "stayed from his election," and he had no sooner chosen than he departed for Venice. Clearly, we have here no three months.

As a matter of fact, Shakespeare often employed two distinct

time schemes in the same play, lengthening one train of events to preserve a kind of consistency, and compressing another for dramatic force. It would have been fatal to dramatic propriety to admit any recognized delay in Bassanio's wooing or in his return to Venice after his success. Accordingly, Shakespeare does not attempt to introduce any, and obviously turns aside from the opportunity which Portia offers Bassanio of postponing his choice. He merely scatters among his long-time Venetian scenes the earlier Belmont scenes, to indicate that time is passing equally in both places, and then boldly accepts the inconsistency, trusting that his hearers will feel the onward rush of the play at Belmont, and do their counting of the days at Venice.

VII. SOURCES OF THE PLAY

The plot of the play is a combination of two stories:—

A (Early)

1. The Story of the Caskets, taken from *Barlaam and Josaphat* written by John Damascene, about 750.
2. The Story of the Pound of Flesh, or Bond Story, translated from a Persian manuscript, and from *The Autobiography of Lutfullah,* an Egyptian tale.

A combination of these two stories appears in modified form in several later works, such as:—

B (Mediaeval and Later)

1. *Gesta Romanorum,* a collection of Latin legends, popular in the Middle Ages, and translated by Richard Robinson in 1577.
2. *Decameron* of Boccaccio, published in 1353.
3. *Il Pecorone,* compiled or written by Ser Giovanni Fiorentino in 1378.
4. *Orator* by Silvayn, translated by Antony Munday 1596.
5. *The Ballad of Gernutus, the Jew of Venice.*

6. *The Jew,* referred to in *The School of Abuse* by Gosson, in 1579.
7. *The Jew of Malta,* by Marlowe, about 1590.

Though Shakespeare may have consulted all of the works in group *B,* commentators are fairly agreed that he found the chief sources of his play in 1, 3, 6, and 7. From whatever sources he may have taken his material, the treatment is all his own. "Be the merit of the fable whose it may," says Staunton, "the characters, the language, the poetry and the sentiments are his, and his alone. To no other writer of the period could we be indebted for the charming combination of womanly grace, dignity, and playfulness which is found in Portia; for the exquisite picture of friendship between Bassanio and Antonio; for the profusion of poetic beauties scattered over the play; and for the masterly delineation of that perfect type of Judaism in olden times, the character of Shylock himself."

VIII. DATE OF THE PLAY

There are two means of approximating the date at which a given play may have been written:

1. By External Evidence, which in this case consists of:—
   (*a*) An entry by Roberts in the Stationers' Register of the "First Quarto" on July 22, 1598.
   (*b*) Roberts and Thomas Hayes each published a Quarto Edition in 1600.
   (*c*) Meres mentions the play in his *Palladis Tamia,* published in 1598.
2. Internal Evidence:—
   (*a*) The many resemblances in thought and diction between this play and *Much Ado About Nothing,* 1598, *As You Like It,* 1599, and *Twelfth Night,* 1601, have led many critics to conclude that these plays were written about the same time.

(*b*) Silvayn's *Orator,* published in 1596, is generally given as one of the sources from which Shakespeare took the material for his plot.

(*c*) Some editors claim that the Venetian Comedy (The Venesyon Comodey), mentioned by Henslowe in 1594, is identical with *The Merchant of Venice.* From both External and Internal Evidence it may be concluded that the play was written sometime between 1594 and 1598.

IX. CHARACTER INTERPRETATION

In judging the characters of the dramatis personae, the student may be guided by the advice of the following eminent critics: "If," says Coleridge, "you take only what the friends of the character say, you may be deceived, and still more so if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by all the speeches receiving light from it, and attesting its validity by reflecting it."

"It is in what I called portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret: it dissolves itself as in light before him, so that he discerns the perfect structure of it." —*Carlyle.*

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—*Goethe.*

X. CHARACTERS OF THE PLAY

Shylock

In a certain sense Shylock is the chief character of the play. The two features that impress us most in this strange mixture of human weaknesses, are a *passion for money,* and a *passion for revenge.* In our estimate of his character, however, we must not be influenced by the tendency of modern writers to represent him as an unmitigated monster. Few people who have seen the play acted come away without a feeling of pity for the Jew, because of the brutal treatment he receives at the hands of Antonio and the Christians. He is not, like Lear, a man more sinned against than sinning; yet no one can quite acquiesce in the terrible punishment meted out to him so remorselessly by his Christian persecutors. Much has been made, by a sympathetic actor, of his final words—"I am content"—when his doom is pronounced; and it is hard not to be moved at the spectacle of the pertinacious old man, brow-beaten and exposed at last to the gibes of the court; but those who speak of the "dignity" of these words are surely forgetting the most undignified bargainings which have led up to them! No! Shylock is true to his nature to the end: he falls fighting—and bargaining.

Probably one of the greatest triumphs of Shakespeare's genius is his portrayal of Shylock's wickedness. The treatment of monstrosity is the severest test of creative power. As soon as the wickedness of a character is exaggerated or intensified beyond the sphere of experience, interest declines. In the painting of Shylock's villainy, the dramatist is confronted with this difficulty: he must make his character decidedly bad or the incident of the bond will appear unreal; but he must not make his character absolutely bad, or there is danger that the whole scene will appear not only unreal but offensively repugnant.

Portia

Portia may be regarded as one of Shakespeare's most perfectly developed feminine characters. She is stronger than

Ophelia and more restrained than Juliet. Her humor and her intellectual ability are qualities of mind that are brought most into prominence. Her character may be summed up as a felicitous blending of the grave and the gay. She has all the sweet graces of person and manner that add so much to the display of her intellect.

"If Portia," says Mrs. Jameson,* "had been created as a mere instrument to bring about a dramatic catastrophe,—if she had merely detected the flaw in Antonio's bond, and had used it as a means to baffle the law, she might have been pronounced a clever woman. But what Portia *does* is forgotten in what she *is*. The rare and harmonious blending of energy, reflection and feeling in her fine character makes the epithet 'clever,' as applied to her, sound like a discord, and places her beyond the slight praise of Richardson and Schlegel, neither of whom appears to have comprehended her. . . . She is full of penetrative wisdom, and genuine tenderness, and lively wit; but, as she has never known want nor grief, fear nor disappointment, her wisdom is without a touch of the sombre or the sad: her affections are all mixed up with faith and hope and joy, and her wit has not a particle of malevolence or causticity."

Antonio

From a cursory view of the two leading characters it would seem that the play ought to be called "The Jew of Venice." However, a knowledge of the principles of dramatic combination discloses the reason why it is called *The Merchant of Venice.* Though the Jew be the most important person individually, the Merchant is so, dramatically. The laws of art, not of individual delineation, entitle the Merchant to pre-eminence because he is the moving principle of the entire action. The Jew would

* Anna Brownell Jameson, born in Dublin, 1794; died in England in 1860, an extensive writer on art and literature.

have no significance without the presence of the Merchant, while the Merchant contains within himself material enough for a good dramatic hero, without the presence of the Jew. Possibly, his melancholic disposition is assumed, or his words, at the opening of the play, may have been introduced by Shakespeare as a premonition of the disaster that was about to befall the Merchant. When his ventures miscarry, he has not the courage to inform Bassanio at Belmont, and when the trial comes on, he is ready to yield to Shylock's demands. He allows his friends and counsel to fight for him, but takes no part himself. In depicting Antonio's sadness, Shakespeare was but apparently displaying the sad state of his own mind.

Antonio entertains a noble affection for Bassanio. Not only does he assure his spendthrift friend "my purse, my person, my extremest means, lie all unlocked to your occasions," but he goes to such lengths of self-sacrifice as to risk his life in assisting him to marry at Belmont. With the utmost self-renunciation he is ready to die, asking only that Bassanio shall not grieve for him.

From the account of his "argosies with portly sail" and his "ventures squandered abroad," we gather that Antonio is a man of considerable substance. Moreover, when Salarino rallies him on his melancholy, and attributes it to anxiety for his merchandise, Antonio answers him with a self-satisfied and easy heedlessness.

And again when Bassanio would save him from entering into so dangerous a bond with the Jew, Antonio says with a presumptuous sureness:

> Why, fear not, man; I will not forfeit it.—I. iii. 149.
> Come on: in this there can be no dismay;
> My ships come home a month before the day.—I. iii. 174-175.

It is because Antonio bears so excellent a reputation with everybody else that we are disinclined to forgive his insufferable behaviour toward the outcast Jew. Shylock's protest,

> Shall I . . . say this:
> Fair sir, you spit on me on Wednesday last;
> You spurn'd me such a day; another time
> You call'd me dog, and for these courtesies
> I'll lend you thus much moneys?—I. iii. 117-23,

and Antonio's outrageous answer,

> I am as like to call thee so again,
> To spit on thee again, and spurn thee too,—I. iii. 124-5,

lessen our sympathy for the merchant. We are somewhat disappointed that he gets off so easily in the end.

Nerissa

Though described as "Waiting-maid to Portia," Nerissa must be regarded rather as Portia's girl companion. The freedom with which Portia discusses the various suitors with her, shows this. Further, Gratiano—the boon companion of Antonio and all the "society" of Venice—is not regarded as demeaning himself by marrying her. When Portia determines to masquerade as a lawyer, her maid, equal to the occasion, cleverly sustains the part of the lawyer's clerk, and plays her rôle to the finish.

Bassanio

Bassanio is notorious for his reckless, spendthrift nature. He is little different from Salanio and Salarino, who are merely hangers-on of the wealthy Antonio. He comes, as he says he had often come before, to borrow money from his friend, with only a remote chance of paying him back. His heedless extravagance is exemplified in the fact that as soon as he receives the loan from Antonio, he orders a new livery for all his servants. Notwithstanding his apparent lightness of character, he is not lacking in generosity and gratitude.

The keynote of his character is cheerfulness, as is evident from his first words to Salanio and Salarino:

> Good signiors both, when shall we laugh?—I. i. 66,

and to Gratiano he says:

> I would entreat you rather to put on
> Your boldest suit of mirth, for we have friends
> That purpose merriment.—II. ii. 202.

He visits Belmont as a fortune-hunter, but while there he apparently undergoes a change. The mercenary motive gives place to a genuine passion, which sobers and refines him. He appears as "a scholar and a soldier," "worthy of thy praise," I. ii. 121 and 129, one who can stand the test that Portia's father had in mind when he devised the lottery of the caskets.

Gratiano

Gratiano is one of Shakespeare's valuable subsidiary characters, to whom the play owes much of its agreeableness and ease. He serves as a foil to the melancholic Antonio; and his geniality is never selfish or boisterous. His talkativeness is a standing jest with Lorenzo and his friends, but it is evident they enjoy it. His wit is at times keen and even stinging, but often it is superficial. His first encounter with Shylock, IV. i. 120, is bad enough to merit the dignified retort:

> No, none that thou hast wit enough to make,—IV. i. 124,

and later,

> Repair thy wit, good youth,
> Or it will fall to cureless ruin.—IV. i. 138.

Jessica

From Shylock's remarks we gather that Jessica is inclined to be frivolous. Shylock's forbidding repression has bred in her a secretiveness and deceit for which she can hardly be blamed.

Her real character, when free from restraint, is well shown in Tubal's account of how she and Lorenzo are squandering, in Genoa, the Jew's hoarded wealth, III. i. 103-105, spending "fourscore ducats at a sitting," and exchanging his turquoise ring for a monkey.

Jessica's charm of manner, and the general unloveableness of her father, have led people to pass lightly over some not very estimable traits in her character. Lorenzo is infatuated, or he could not have said,—

> For she is wise, if I can judge her;
> And fair she is if that mine eyes be true;
> And true she is, as she hath proved herself;
> And therefore, like herself, wise, fair, and true,
> Shall she be placed in my constant soul.—II. vi. 52-57.

Her conduct to her father does not at all bear out this high praise; but it must be remembered that her home is "a hell." We hear of no female influence. She is debarred by her grim father from developing her bright, sociable nature with any outside acquaintance.

She has, it is true, the grace to make some apology for her conduct to her father.

> Alack, what heinous sin is it in me
> To be ashamed to be my father's child!
> But though I am a daughter to his blood,
> I am not to his manners.—II. iv. 15-18.

Lorenzo

Lorenzo is an artist of a refined and cultivated nature. His poetical and musical tastes are exemplified in his speech beginning, "How sweet the moonlight sleeps upon this bank!" etc. V. i. 54. Whatever may have been his first intentions in paying court to Jessica, he is soon completely won by her charm. Cf. II. vi. 52-57. Portia has an exalted idea of his character, and admits him to her friendship and confidence. III. iv. 24-26. Because of their common inheritance of artistic tastes, Lorenzo and Jessica seem well suited to each other.

The Princes of Morocco and Arragon

Morocco's conduct in the casket scene leaves the impression that he is arrogant and boastful, and that he values Portia's wealth more than he values her.

Arragon is vain and self-opinionated, as may be inferred from his reflections on "the fool multitude," his refusal to pay court, like Morocco, to "what many men desire" or to "jump with common spirits."

Launcelot, Tubal, Salarino, Salanio, and The Duke

These are minor characters who, with perhaps the exception of Launcelot, are, in the words of Shakespeare, poor players, that strut and fret their hour upon the stage and then are heard no more.

XI. THE INGENUITY OF THE PLOT

Of the plays which he has written none shows Shakespeare's artistic genius to greater advantage than does *The Merchant of Venice*. Never was a playwright called upon to overcome greater difficulties in the dramatic combination of two stories, than was Shakespeare in the weaving together of these two distinct and dissimilar tales—the "Pound of Flesh" and the "Caskets."

It is out of the combination of these two stories that the Movement of the play arises. This Movement is technically known as dramatic *Complication and Resolution*. The dramatist fixes the attention of his auditors on a certain train of events, and then cleverly introduces an *Interruption* or *Obstacle*, which tends to divert this train of events from its natural course. This obstacle is either removed, and the train of events returns to its natural course, or it remains and brings about a tragic culmination. At the beginning of this play interest is centered in the wealthy Antonio, whose leading characteristics are generosity and goodness of heart. The events following the signing of Bassanio's bond seem to divert the course of Antonio's life from its natural channel; but through the instrumentality of Portia it is restored to its former course, and the events of his life flow on as of old. Thus the *Complicating Force* in this play is Bassanio, for whose sake Antonio took the risk of losing his property, his happiness, and his life; and the *Resolving Force* is Portia, who circumvents the cruel designs of the cunning Shylock.

XII. ABSTRACT OF THE PLAY

Act I. Antonio, a merchant of Venice, is a man of wealth and influence in that city. Among his friends and admirers is one Bassanio, a person of easy morals and spendthrift habits. Bassanio falls in love with a remarkably beautiful and wealthy lady named Portia, who resides at Belmont. In order to press his suit for this fair lady's hand, Bassanio is obliged to borrow three thousand ducats. In his extremity he turns to his friend Antonio. Nearly all Antonio's wealth at this time is invested in ships at sea, and as he has no ready money with which to accommodate Bassanio, he has recourse to a wealthy Jewish money-lender named Shylock. Shylock is no friend to Antonio, but he lends him the money, making the strange, inhuman stipulation that Antonio shall forfeit a pound of his own flesh if he fail to meet his obligation the day his bond falls due.

Act II. Though Antonio and his friends regard this barbarous agreement as a jocular eccentricity on the part of the Jew, Shylock, nevertheless, makes it in dead earnest and with a sinister motive. Antonio had never concealed his utter contempt for the Jews in general, and for Shylock in particular, because of the latter's greed for money and his well-known usurious dealings. Antonio had often berated and insulted Shylock on the Rialto and in other public places, and now Shylock sees a possible way of being revenged on his enemy. Shylock's animosity against Antonio is intensified at this juncture, by the elopement of his beautiful daughter, Jessica, with Lorenzo, an intimate friend of Antonio.

The will of Portia's father makes the strange proviso that his daughter's hand can be obtained in marriage by him only who first selects the one of three caskets—gold, silver, and lead—which contains her portrait.

Act III. Rich and powerful suitors from near and far arrive at Belmont, and amongst them is Bassanio. All who precede Bassanio fail in the choice of the caskets, because of their cupidity

or other equally unworthy motives. Bassanio rightly chooses the leaden casket and wins the fair Portia. His joy, however, is quickly lessened, for news arrives that Antonio's ships have been wrecked and all his ventures lost, and that the Jew insists on the forfeiture of Antonio's bond. Portia and Bassanio exchange vows, and she gives him a ring with which he promises never to part. Then he hastens to his friend's succor, and Portia arranges to be present, in disguise, at Antonio's trial.

Act IV. Portia has Antonio's case thoroughly explained to her by a doctor of laws, borrows his costume and appears in court, ready to defend Antonio. Her disguise is so complete that even Bassanio fails to recognize her. She pleads Antonio's cause with such eloquence and ability that Shylock is ignominiously defeated, and his property confiscated. The severity of the sentence, however, is mitigated and Shylock is allowed to will his property to Jessica. In his exultation at Antonio's victory, Bassanio offers the three thousand ducats to the supposed lawyer. Portia declines the money, but asks for a ring which she notices on Bassanio's finger. Remembering his promise to his bride at Belmont, he reluctantly parts with the ring.

Act V. Portia's maid, Nerissa, who had been recently married to Gratiano, accompanied her mistress to the trial, in the guise of a clerk. By a trick, she, too, had obtained her engagement ring from her husband, and on his return to Belmont, she feigns much anger because he cannot produce it. Portia overhears the quarrel, and boasts to Nerissa that Bassanio would never be so unfaithful as to part with the ring which she, Portia, had given him. But when he cannot produce it upon her request, she pretends much chagrin and displeasure. Explanations follow; the clever trick by which Portia and Nerissa had imposed upon their husbands is made plain, word is brought of the safe arrival of Antonio's ships, and thus ends, in joyful comedy, a play, which, had the Jew been successful, would have ended in gruesome tragedy.

THE MERCHANT OF VENICE.

Dramatis Personæ.

THE DUKE OF VENICE.
THE PRINCE OF MOROCCO, } *suitors to*
THE PRINCE OF ARRAGON, } *Portia.*
ANTONIO, *a Merchant of Venice.*
BASSANIO, *his kinsman, suitor likewise to Portia.*
SALANIO, }
SALARINO, } *friends to Antonio and*
GRATIANO, } *Bassanio.*
SALERIO, }
LORENZO, *in love with Jessica.*
SHYLOCK, *a rich Jew.*
TUBAL, *a Jew, his friend.*
LAUNCELOT GOBBO, *the clown, servant to Shylock.*
OLD GOBBO, *father to Launcelot.*
LEONARDO, *servant to Bassanio.*
BALTHASAR, } *servants to Portia.*
STEPHANO, }
PORTIA, *a rich heiress.*
NERISSA, *her waiting maid.*
JESSICA, *daughter to Shylock.*
Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other Attendants.
SCENE: *Partly at Venice, and partly at Belmont, the seat of Portia, on the Continent.*

ACT I.

SCENE I. *Venice. A street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

Antonio. In *sooth*, I know not why I am so sad:
It wearies me; you say *it* wearies you;
But how I caught it, found it, or *came by* it,
What * *stuff* 'tis made of, whereof it is born,
I *am* to learn;
And such a *want-wit* sadness makes of me
That I have much *ado* to *know* myself.

Salarino. Your mind is tossing on the *ocean;*

truth
my sadness
acquired
material
have yet
witless fellow
trouble
recognize
trisyllable

* ["Ambition should be made of sterner *stuff*." (*J. C.*, III. ii. 102).]

There, where your *argosies* with [1]*portly* sail,
Like signiors and rich burghers on the [2]*flood*,
Or, as it were, the pageants of the sea,
*Do overpeer the petty traffickers,
That ~~curtsy~~ to them, do them reverence,
As they fly by them with their *woven wings*.
Salanio. Believe me, sir, had I such §venture *forth*,
The better part of my affections would
Be with my hopes abroad. I should be *still*
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and *roads;*
And every object that might make me fear
Misfortune to my §ventures, *out of doubt*
Would make me sad.
Salarino. My wind, cooling my broth,
Would blow me *to* an ague, when I thought
What harm a wind too great at sea might do.
I should not see the [1]*sandy* hour-glass run,
But I should think of shallows and of [2]*flats*,
And see my [3]*wealthy Andrew* [4]*dock'd in sand*,
†[5]*Vailing* her high-top lower than her ribs
To kiss her [6]*burial.* Should I go to church
And see the holy edifice of stone,
And not bethink me [7]*straight* of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks;
And, in a word, ‡but even now worth *this*,
And now worth nothing? Shall I have the thought
To think on this; and shall I lack the thought
That *such a thing bechanced* would make me sad?
But tell not me; I know, Antonio
Is sad *to think* upon his merchandise.
Antonio. Believe me, no: I thank my *fortune* for it,

merchant-vessels
[1]*imposing*
[2]*sea*
sails
abroad
constantly
examining anchorages e. g. Yarmouth roads
assuredly
into
[1]i. e. *filled with sand*
without thinking of
[2]*sandbanks*
[3]*richly freighted vessel*
[4]*stranded*
[5]*lowering*
[6]*place of burial*
[7]*at once*
this much
should it chance to happen, in thinking good luck

* Tower above vessels engaged in petty traffic.
§ *Ventures*=what is risked in a trading enterprise.
† ["Then *vail* your stomachs." (*Taming of the Shrew*, V. ii. 176).]
‡ And, briefly, my vessel was in one moment (*i. e.* before stranding) worth a great deal, and the next (after getting aground) worth nothing.

My ventures are not in one *bottom* trusted — *vessel*
Nor #to one place; nor is my whole *estate* — *wealth*
§*Upon* the fortune of this present year: — *dependent upon*
Therefore my merchandise makes me not sad.
Salarino. Why, then you are in love.
Antonio. Fie, fie!
Salarino. *Not* in love *neither?* Then let us say you are sad, — *double negative*
Because you are not merry: and 'twere as easy
For you to laugh, and leap, and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes,
And laugh like †parrots at a bag-piper;
And *other* of such *vinegar aspéct,* — *others sour looks*
That they'll not show their teeth in way of smile,
Though Nestor *swear* the jest be laughable. — *should swear*

Enter BASSANIO, LORENZO, *and* GRATIANO.

Salanio. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.
Salarino. I would have stay'd till I had made you merry,
If worthier friends had not *prevented* me. — *anticipated*
Antonio. ‡Your worth is very *dear* in my regard. — *precious*
I *take* it, your own business calls on you, — *understand*
And you embrace the *occasion* to depart. — *opportunity*
Salarino. Good *morrow,* my good lords. — *morning*
Bassanio. Good signiors both, when shall we laugh? say, when?
You grow *exceeding strange:* must it be so? — *quite strangers*
Salarino. *We'll make our leisures to attend on yours. [*Exeunt Salarino and Salanio.*

Nor are all my ships bound to one place.
§ Dependent upon what may happen in this present year.
† And laugh at a bag-piper like parrots laugh.
‡ I hold your worth in very great esteem.
* At another time we will be at leisure when you are.

Lorenzo. My Lord Bassanio, since you have found Antonio,
We two will leave you: but at dinner-time,
I pray you, *have in mind* where we must meet.
Bassanio. I will not fail you.
Gratiano. You look not well, Signior Antonio;
You have too much *respect upon* the world:
*They lose it that do buy it with much care:
Believe me, you are marvellously changed.
Antonio. I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And *mine* a sad one.
Gratiano. Let me play *the fool:*
With mirth and laughter let *old wrinkles* come,
And let my liver rather *heat* with wine
Than my heart cool with *mortifying* groans.
Why should a man, whose blood is warm within,
Sit like his grandsire *cut* in alabaster?
Sleep when he wakes, and creep into the §jaundice
By being *peevish?* I tell thee what, Antonio—
I love thee, and it is my love that speaks—
There are a sort of men, whose visages
Do cream and †mantle like a *standing* pond;
And do a *wilful stillness* entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound *conceit;*
As *who* should say 'I am Sir Oracle,
And, when I *ope* my lips, *let no dog bark!*'
O, my Antonio, I do know of these
That therefore only are [1]*reputed* wise
For saying nothing; when, I am very sure,
If they should speak, [2]*would* almost damn those ears,
Which, hearing them, would call their brothers fools.

bear in mind
consideration for
my part is i. e. *the part of the fool*
the wrinkles of old men.
become hot.
causing death
carved
ill-natured
stagnant
obstinate silence.
to gain a reputation for.
thought.
if any one.
open
i. e. *let no one interrupt me*
[1]*considered*
[2](*they*) *would*

* They lose all the enjoyment of the world (*i. e.* wealth etc.), who are over-anxious in obtaining it.

§ ["What grief hath set this *jaundice* in your cheeks." (*T. and C.*, I. iii. 2).]

† ["The green *mantle* of the *standing* pool." (*Lear*, III. iv. 132).]

I'll tell thee more of this another time:
#But fish not, with this melancholy bait,
For this fool-gudgeon, this *opinion.* — *reputation*
Come, good Lorenzo. Fare ye well awhile:
I'll end my exhortation after dinner.
Lorenzo. Well, we will leave you, then, till dinner-time:
I *must be* one of these same dumb wise men, — *evidently am*
For Gratiano never lets me speak.
Gratiano. Well, keep me company but two years *moe,* — *more*
Thou shalt not know the sound of thine own tongue.
Antonio. Farewell: I'll grow a talker for this *gear.* — *matter*
Gratiano. Thanks, i' faith, for silence is only commendable
In a *neat's tongue* dried, §and a maid not vendible. — *tongue of an ox*
[*Exeunt Gratiano and Lorenzo.*
Antonio. † Is that any thing now?
Bassanio. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them: and when you have them, they are not worth the search.
Antonio. Well, tell me now, what lady is the same
To whom you *swore* a secret pilgrimage, — *vowed*
That you to-day promised to tell me of?
Bassanio. 'Tis not unknown to you, Antonio,
How much I have [1]*disabled* mine [2]*estate,* — [1]*impaired* [2]*property*
By [3]*something* showing a more [4]*swelling port* — [3]*somewhat* [4]*ostentatious appearance*
Than my *faint* means would grant continuance: — *scanty*
Nor do I now *make moan to be abridged* — *complain that my means are curtailed*
From such a noble rate; but my chief care
Is, to come fairly off from the great debts,
Wherein my *time,* something too *prodigal,* — *life*
Hath left me *gaged.* To you, Antonio, — *extravagant* *pledged*

Do not bait your hook with melancholy to catch this worthless fish, which none but fools would care to catch. Also written, "fool's gudgeon."

§ "Not good for the matrimonial market unless she had the gift of silence to make up for her want of other attractions."—HUDSON.

† Is there any point in that?

I owe the most, in money and in *love;* — *friendship*
And from your love I have a *warranty* — *permission*
To unburden all my *plots* and purposes — *schemes*
How to get clear of all the debts I owe.
Antonio. I pray you, good Bassanio, let me know *it;* — *your purpose*
And if it stand, as you yourself *still* do, — *always*
#Within the eye of honour, be assured,
My purse, my person, my *extremest* means, — *stretched to the utmost*
Lie all unlock'd to your [1]*occasions.* — [1]*four syllables—necessities*
Bassanio. In my school-days, when I had lost one *shaft,*
I shot §his †fellow of the self-same flight — *arrow*
The self-same way, with more *advisèd* watch, — *deliberate*
To find the other *forth;* and by adventuring both, — *out*
I oft found both: I urge this *childhood proof,* — *childish experiment*
Because what follows is pure innocence.
I owe you much; and, like a *wilful* youth, — *reckless*
That which I owe is lost: but if you please
To shoot another arrow *that* ‡*self* way — *the same way*
Which you did shoot the first, I do not doubt,
As I will watch the aim, *or* to find both — *since either*
Or bring your *latter hazard* back again, — *the money now risked*
And thankfully rest debtor for the first.
Antonio. You know me well, and herein spend but time
To wind about my love with *circumstance;* — *circumlocution*
And *out of doubt* you do me now more wrong — *without doubt*
*In making question of my uttermost, — i. e. *assuredly*
Than if you had made waste of all I have:
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am *prest* unto it: therefore speak. — *ready*

Within the limits of what may be considered honorable.

§ The neuter possessive form "its" was just coming in in Shakespeare's time. The Anglo-Saxon possessive form, both in the masculine and neuter genders, was "his."

† An arrow exactly similar—same length, weight, and feathering—one that would be likely to fly the same distance.

‡ ["That metal, that *self*-mould, that fashioned thee." (*Richard II.*, I. ii. 23).]

* In doubting my readiness to assist you to the utmost of my power.

Bassanio. In Belmont is a lady #richly left;
§And she is fair, and, fairer than that word,
Of wondrous virtues: †*sometimes* from her eyes — *formerly*
I did receive fair speechless messages:
Her name is Portia; nothing *undervalued* — *inferior in value*
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' *strand,* — *shore*
And many Jasons come in quest of her.
O, my Antonio, had I but the means
To hold a *rival place* with one of them, — *place of a rival*
I have a mind presages me such *thrift,* — *thriving,* i. e. *success*
That I should *questionless* be fortunate!
Antonio. Thou know'st that all my *fortunes* are at sea; — *without doubt*
Neither have I money, nor *commodity* — *wealth*
To raise a *present* sum: therefore go forth; — *merchandise*
Try what my credit can in Venice do: — *immediate*
That shall be *rack'd,* even to the uttermost, — *strained*
To *furnish* thee to Belmont, to fair Portia. — *equip*
Go, *presently* inquire, and so will I, — *instantly*
‡Where money is, and I *no question make,** — *do not doubt*
To have it *of my* trust, or *for my* sake. [*Exeunt.* — *on my credit*

for personal friendship

SCENE II. *Belmont. A room in Portia's house.*

Enter PORTIA *and* NERISSA.

Portia. By my *troth,* Nerissa, my little body is aweary of this great world. — *truth*

Left a rich heiress by her father's will.

§ She is beautiful, and, what is more than beautiful, endowed with wondrous virtues.

† ["Thy *sometimes* brother's wife." (*Richard II.*, I. ii. 54).]

‡ Those who have money to lend.

* Such rhyming couplets are frequently found in Shakespeare as indicating the termination of a scene or as a substitute for a change of scenery, for stage equipment in the poet's day was extremely primitive. They are also used to denote an "aside."

Nerissa. *You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that *surfeit* with too much, as they that starve with nothing. It is no *mean* happiness, therefore, to be seated in the *mean:* superfluity *comes sooner by* white hairs; but competency lives longer.

Portia. Good *sentences,* and well pronounced.

Nerissa. They would be better, if well *followed.*

Portia. If to do were as easy as to know what were good to do, chapels *had* been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this *reasoning* is not in the fashion to choose me a husband. O me, the word 'choose!' I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter *curbed* by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse *none?*

Nerissa. Your father was *ever* virtuous; and holy men at their death have good inspirations: therefore, the lottery, that he hath devised in these three chests of gold, silver and lead,—whereof *who* chooses his meaning chooses you, will, no doubt, never be chosen by any *rightly,* but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

are cloyed
slight
middle rank of life
acquires sooner
maxims
carried out
would have
moralizing
restrained
any
always
whosoever
correctly

*Prose is used, (a) in the more colloquial parts of household scenes; (b) in letters; (c) in comic scenes; (d) in expressing frenzy, madness, and higher flights of imagination. (cf. *Othello* IV. i. 33-44. *Lear* IV. vi. 130).

Portia. I pray thee, *over-name* them; and as thou namest them, I will describe them; and, according to my description, *level* at my affection.

repeat them one by one

guess

Nerissa. First, there is the Neapolitan Prince.

Portia. Ay, that's a *colt* indeed, for he doth nothing but talk of his horse; and he makes it a *great appropriation* to his own good parts, that he can shoe him himself.

mild youth

special attribute

Nerissa. Then there is the *County* Palatine.

Count

Portia. He doth nothing but frown; as who should say 'If you will not have me, choose:' he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth, than to either of these. God defend me from these two!

Nerissa. How say you *by* the French lord, Monsieur Le Bon?

as regards

Portia. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's; a better bad habit of frowning than the Count Palatine: *he is every man in no man; if a throstle sing, he falls straight a-capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him; for if he love me to madness, I shall never *requite* him.

love him in return

Nerissa. What say you, then, *to* Falconbridge, the young baron of England?

with respect to

Portia. You know I say nothing to him; for he understands not me, nor I him: he hath neither Latin, French, nor Italian; and §you will

* He has all the accomplishments of all men, and yet is not a real man.

§ You will be ready to swear in court that my knowledge of English is very small.

come into the court and swear that I have a poor pennyworth in the English. He is a *proper man's picture; but, alas, who can converse with a *dumb-show?* How oddly he is *suited!* I think he bought his doublet in Italy, his round hose in France, his *bonnet* in Germany, and his behaviour every where.

Nerissa. What think you of the Scottish lord, his neighbour?

Portia. That he hath a neighbourly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able: I think the Frenchman became his surety, and sealed under for *another.*

Nerissa. How like you the young German, the Duke of Saxony's nephew?

Portia. Very *vilely* in the morning, when he is sober; and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man; and when he is worst, he is little better than a beast: *an* the worst *fall* that ever fell, I hope I shall make shift to go without him.

Nerissa. If he should offer to choose, and choose the right casket, you *should* refuse to perform your father's will, if you should refuse to accept him.

Portia. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the *contrary* casket; for if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I'll be married to a *sponge.*

Nerissa. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home; and to trouble you with no more suit unless you may be won by some other *sort* than *your father's imposition* depending on the caskets.

handsome

pantomime dressed

cap or hat

i. e. *box on the ear*

ill

if happen

would

wrong

a drunkard

method conditions imposed by your father

* ["As *proper* men as ever trod upon neat's leather."—*J. C.*, I. i. 29]

Portia. I am glad *this parcel* of wooers are so reasonable; for there is not one among them but I dote on his very absence; and I pray God grant them a fair departure. *this set*

Nerissa. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

Portia. Yes, yes, it was Bassanio; as I think, he was so called.

Nerissa. True, madam; he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Portia. I remember him well, and I remember him *worthy* of thy praise. *as being worthy*

Enter a Serving-man.

How now! what news?

Serv. The four strangers seek for you, madam, to take their leave: and there is a *forerunner* come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night. *messenger sent before*

Portia. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the *condition* of a saint and the complexion of the devil, *I had rather he should *shrive* me than *wive* me. Come, Nerissa. Sirrah, go before. *disposition* *confess* *wed*

Whiles we shut the gates upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III. *Venice. A public place.*

Enter BASSANIO *and* SHYLOCK.

Shylock. Three thousand ducats; well.

Bassanio. Ay, sir, for three months.

Shylock. For three months; well.

* I would rather have him for a confessor than a husband.

Bassanio. For *the which,* as I told you, Antonio shall be bound. — *which*

Shylock. Antonio shall become bound; well.

Bassanio. *May you stead me?* will you *pleasure* me? shall I know your answer? — *Can you assist me oblige*

Shylock. Three thousand ducats, for three months, and Antonio bound.

Bassanio. Your answer to that.

Shylock. Antonio is a *good* man. — *man of substance*

Bassanio. Have you heard any imputation to the contrary?

Shylock. Ho, no, no, no, no: my meaning, in saying he is a good man, is to have you understand me, that he is *sufficient.* Yet his means are *in* #*supposition:* he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, *squandered* abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves—I mean pirates: and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond. — *sufficient security doubt* — *scattered*

Bassanio. Be assured you may.

Shylock. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bassanio. If it please you to dine with us.

Shylock. Yes, to smell pork; to eat of the habitation which your prophet, the Nazarite, conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and *so following;* but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here? — *so forth*

Depending upon contingencies as being upon the sea, and liable to many mischances.

Enter ANTONIO.

Bassanio. This is Signior Antonio.

Shylock. [*Aside*] How like a *fawning* publican he looks! — *bowing, cringing*

I hate him *for* he is a Christian; — *because*
But more, *for* that, in *low simplicity* — *because*
He lends out money *gratis*[1], and brings down — *foolish good nature*
The rate of *usance*[2] here with us in Venice. — [1]*for nothing* [2]*interest*
If I can catch him once upon the hip, — *gratify to the full*
I will *feed fat* the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won *thrift*, — *gains*
Which he calls interest. Cursed be my *tribe*, — *race*
If I forgive him!

Bassanio. Shylock, do you hear?

Shylock. I am *debating of* my present store; — *reckoning up*
And, by the near guess of my memory,
I cannot instantly raise up the *gross* — *full amount*
Of full three thousand ducats. *What of that?* — *but that does not matter*
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But *soft!* how many months — *wait a moment*
Do you *desire?* [*To Antonio*] *Rest you fair*, — i. e. *for repayment*
good signior;
Your worship was the last man in our mouths. — *God rest you*

Antonio. Shylock, although I neither lend nor borrow,
By taking nor by giving of *excess*, — i. e. *interest*
Yet, to supply the *ripe wants* of my friend, — *immediate necessities*
I'll break a custom. Is he yet *possess'd* — *fully informed*
How much *ye*[1] *would?*[2] — [1]*thou* [2]*wish to have*

Shylock. Ay, ay, three thousand ducats.

Antonio. And for three months.

Shylock. I had *forgot;* three months, you told me so. — *forgotten*
Well then, your bond; and let me *see;* but hear you; — *consider*
Methought you said you neither lend nor borrow
Upon advantage. — *for profit*

Antonio. I do never *use it.* — *make a practice of it*

Shylock. When Jacob grazed his uncle Laban's sheep—
This Jacob from our holy Abram *was*, — i. e. *descended*
As his *wise mother* wrought in his behalf, — *for so Rebecca*
The third possessor; ay, he was the third—
Antonio. And what of him? did he take interest?
Shylock. No, not take interest; not, as you would say,
Directly interest: mark what Jacob did,
When Laban and himself *were compromised* — *had made an agreement*
That all the *eanlings* which were streak'd and *pied* — *new-born lambs spotted*
Should fall as Jacob's hire.
This was a way to thrive, and he was blest:
And *thrift* is blessing, if men steal it not. — *gains*
Antonio. This was a venture, sir, that Jacob served for;
A thing not in his power to bring to pass,
But *sway'd* and fashion'd by the hand of heaven. — *governed*
Was this *inserted* to [1]*make* interest *good?* — *mentioned in Scripture*
Or is your gold and silver ewes and rams? — [1]*to justify*
Shylock. I cannot tell; I make it breed as fast:
But note me, signior.
Antonio. Mark you this, Bassanio,
The devil can *cite* Scripture for his purpose. — *quote*
An evil soul producing holy witness
Is like a villain with a smiling cheek;
A *goodly* apple rotten at the [1]*heart:* — *good in appearance*
O, what a goodly outside *falsehood* hath! — [1]*core*
Shylock. Three thousand ducats; 'tis a good *round* sum. Three months from twelve; then, let me see; the rate— — *knavery large*
Antonio. Well, Shylock, shall we be *beholding* to you? — *beholden indebted*
Shylock. Signior Antonio, *many a time and oft,* — *very often*
In the Rialto, you have *rated* me — *chided*
About my moneys and my *usances:* — *taking of interest*

Still have I borne it with a patient shrug;
For *sufferance* is the *badge* of all our [1]*tribe.*
You call me [2]*misbeliever,* cut-throat, dog,
And spit upon my Jewish *gaberdine,*
And all [3]*for use* of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say,
'Shylock, we would have [4]*moneys:*' you say so;
You, that [5]*did void your rheum* upon my beard,
And [6]*foot* me as you [7]*spurn a stranger cur*
Over your threshold: moneys is [8]*your suit.*
What should I say to you? Should I not say
'Hath a dog money? Is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low and in a [9]*bondman's key,*
With [10]*bated* breath and whispering humbleness
Say this,—
'Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these [11]*courtesies*
I'll lend you thus much moneys?'
Antonio. I am as *like* to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship §take
A breed for barren metal of his friend?
But lend it rather to thine enemy;
Who if he †break, thou mayst with better face
Exact the penalty.
Shylock. Why, look you, *how you storm!*
I would be friends with you, and have your love,
Forget the *shames* that you have stain'd me with,

ever
endurance of injuries
distinctive mark
[1]*race*
[2]*one who believes wrongly*
long smock frock
[3]*because I take interest*
[4]*a certain sum of money*
[5]*spat*
[6]*kick*
[7]*kick a strange dog*
[8]*what you seek of me*
[9]*the accents or tone of a slave*
[10]*lowered (as denoting humility)*
[11]*civilities*
likely

as if you were obliging a friend

of whom

what a passion you are in
insults

['To the court I'll knock her back, *foot* her home again." (*Cym.*, III. v. 148).]

§ Accept interest (breed) for the use of money (metal) which does not breed and increase like animals.

† If he break his day, *i. e.* fail to fulfil his engagement.

Supply your *present* wants, and take no *#doit* — *immediate; a small coin—half farthing.*
Of *usance* for my moneys, and you'll not hear me: — *interest*
This is *kind* I offer. — *kindness*
Bassanio. This were kindness.
Shylock. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, *in a merry sport,* — *signed by you alone*
If you repay me not on such a day,
In such a place, such sum or sums as are — *for a joke*
Express'd in the *condition,* let the forfeit — *set down*
Be *nominated* for an *equal* pound — *agreement*
Of your fair flesh, to be cut off and taken — *specified*
In what part of your body *pleaseth* me. — *exact*
Antonio. Content, i' faith: I'll *seal* to such a bond, — *pleases; put my seal*
And say there is much kindness in the Jew.
Bassanio. You shall not seal to such a bond for me:
I'll rather *dwell* in my *necessity.* — *continue; state of need*
Antonio. Why, fear not, man; I *will* not forfeit it: — *shall*
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
Shylock. O father Abram, *what* these Christians are, — *what persons*
Whose own hard dealings teaches them *suspect* — *to suspect*
The thoughts of others! Pray you, tell me this;
If he should *break his day,* what should I gain — *go beyond the time*
By the exaction of the *forfeiture?* — *penalty due*
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of *muttons, beefs,* or goats. I say, — *sheep; oxen*
To buy his favour, I *extend* this friendship: — *proffer*
If he will take [1]*it,* [2]*so;* if not, adieu; — [1] i. e. *my friendship*; [2] *well and good*
And, [3]*for* my love, I pray you wrong me not. — [3] *in return for*
Antonio. Yes, Shylock, I will seal unto this bond.

["When they will not give a *doit* to relieve a lame beggar." (*Temp.*, II. ii. 33).]

Shylock. Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and *purse* the ducats *straight;*
See to my house, left in the *fearful* guard
Of an *unthrifty knave,* and *presently*
I will be with you.

Antonio. Hie thee, gentle Jew. [*Exit Shylock.*
The Hebrew will turn Christian: he grows kind.

Bassanio. I like not fair terms and a villain's mind.

Antonio. Come on: in this there can be *no dismay;*
My ships come home a month before the day.
[*Exeunt.*

put in a bag immediately
not to be trusted
careless servant
immediately
nothing to frighten us

ACT II.

SCENE I. *Belmont. A room in Portia's house.*

Flourish of Cornets. Enter the PRINCE OF MOROCCO *and his train;* PORTIA, NERISSA, *and others attending.*

Morocco. *Mislike* me not for my *complexion,*
The *shadow'd* livery of the *burnish'd* sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where *Phœbus'* fire scarce thaws the icicles,
And let us make *incision* for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath *fear'd* the valiant: by my love, I swear
The *best-regarded* virgins of our [1]*clime*
Have loved it too: I would not change this hue,
Except to [2]*steal your thoughts,* my gentle queen.

Portia. In [3]*terms of choice* I am not solely led
By *nice direction* of a maiden's eyes;
Besides, [#]the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not *scanted* me

dislike
four syllables
dark
bright
the sun
bloodletting
caused to fear
most highly esteemed
[1]*country*
[2]*gain your love*
[3]*the matter of choosing*
fastidious
guidance
deprives me of
limited

[#] The lottery by which my destiny (in marriage) is to be decided deprives me of the right of choosing as I will.

And *hedged* me by his **wit*, to yield myself — *fenced in, confined*
His wife who wins me by that means I told you, — *wisdom*
Yourself, renowned prince, then §*stood as fair* — *would have as good a chance*
As any comer I have look'd on yet
For my affection.
Morocco. Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar,
That slew the Sophy and a Persian prince,
That won three *fields* of Sultan Solyman, — *who battles*
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas *the while!* — *for present circumstances*
If Hercules and Lichas play at dice — *to settle which*
Which is the better man, the †greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.
Portia. You must take your chance,
And either not attempt to choose at all,
Or swear, before you choose, if you choose wrong,
Never to speak to lady afterward
In *way* of marriage: therefore be *advised.* — *the matter of deliberate doub. neg.*
Morocco. Nor will *not.* Come, bring me unto my chance. — i. e. *church, (to take the oath)*
Portia. First, forward to the *temple:* after dinner your hazard shall be made.
Morocco. *Good fortune then!* — *may good fortune attend*
To make me *blest* or cursed'st among men. — *the happiest*
[*Cornets, and exeunt.*

* ["A prince most prudent, of an excellent and unmatched *wit* and judgment." (*Henry VIII.*, II. iv. 47).]

§ Would in that case have had as good a chance of winning my affection as any of my suitors whom I have yet seen.

† The higher throw may, by luck, be turned up by the weaker thrower.

SCENE II. *Venice. A street.*

Enter LAUNCELOT.

Launcelot. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me, 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says, 'No; take heed, honest Launcelot; take heed, honest Gobbo,' or, as aforesaid, 'honest Launcelot Gobbo; do not run; #scorn running with thy heels.' Well, the most courageous fiend bids me *pack:* '*Via!*' says the fiend; 'away!' says the fiend; 'for *the heavens,* rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me, 'Launcelot, *budge* not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well;' 'Fiend,' say I, 'you counsel well:' *to be* ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, *saving your reverence,* is the devil himself. Certainly the Jew is the very devil *incarnal*; and *in* my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your command; I will run.

be off quickly away

heaven's sake

stir

if I were

without disrespect to you

incarnate

on

Enter OLD GOBBO, *with a basket.*

Gobbo. Master young man, you, I pray you, which is the way to master Jew's?

Launcelot. [*Aside*] O heavens, this is my true-begotten father! who, being more than

['I *scorn* that with my heels." (*Much Ado About Nothing,* III. iv. 51).] Spurn with the utmost scorn, the idea of running away.

sand-blind, high-gravel-blind, knows me not: I will try *confusions* with him. — *half blind; quite; conclusions*

Gobbo. Master young gentleman, I pray you, which is the way to master Jew's?

Launcelot. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; *marry*, at the very next turning, turn *of no hand*, but turn down indirectly to the Jew's house. — *by Mary; neither way*

Gobbo. By God's *sonties*, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, *dwell* with him or no? — *saints*; i. e. *still dwell*

Launcelot. Talk you of young Master Launcelot? [*Aside*] Mark me now; now will I raise the *waters*.—Talk you of young Master Launcelot? — *tears*

Gobbo. No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man, and, God be thanked, *well to live*. — *well off*

Launcelot. Well, let his father be what *a'* will, we talk of young Master Launcelot. — *he*

Gobbo. Your worship's friend and Launcelot, sir.

Launcelot. But I pray you, *ergo* old man, ergo, I beseech you, talk you of young Master Launcelot? — *therefore*

Gobbo. Of Launcelot, *an't* please your mastership. — *if it*

Launcelot. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased; or, as you would say in plain terms, gone to heaven.

Gobbo. Marry, God forbid! the boy was the very staff of my age, my very prop.

Launcelot. [*Aside*] Do I look like a cudgel or a *hovel-post*, a staff or a prop? [*To him*] Do you know me, father? — *post used as a prop to a hovel or shed*

Gobbo. *Alack* the day, I know you not, young — *alas*

gentleman: but, I pray you, tell me, is my boy, God rest his soul, alive or dead?

Launcelot. Do you not know me, father?

Gobbo. Alack, sir, I am sand-blind; I know you not.

Launcelot. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long.

Gobbo. Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

Launcelot. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

Gobbo. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my §*fill-horse* has on his tail. — *shaft-horse*

Launcelot. It should seem then that Dobbin's tail grows backward: I am sure he had more hair *of* his tail than I have *of* my face when I last saw him. — *on*

Gobbo. Lord, how art thou changed! How *dost* thou and thy master agree? I have brought him a present. How 'gree you now? — *do*

Launcelot. Well, well: but, for mine own part, as I have *set up my rest* to run away, so I will not rest till I have run some ground. My master's a *very* Jew: give him a present! give him a halter: I am famished in his service; you may *tell* every finger I have with my ribs. Father I am glad you are come: give *me* your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: *to him*, father; for I am a Jew, if I serve the Jew any longer. — *determined* / *thorough* / *count* / *for me* / *speak to him*

\# May the Lord be worshipped.

§ ["An you draw backward we'll put you in the *fills.*" (*T. and C.*, III. ii. 48).]

Enter Bassanio, *with* Leonardo *and other followers.*

Bassanio. You may do so; but let it be so hasted, that supper be ready at the *farthest* by five of the clock. See these letters delivered; *put* the liveries *to making;* and desire Gratiano to come *anon*[1] to my lodging. [*Exit a Servant.*

latest

order to be made

[1]*at once*

Launcelot. To him, father.

Gobbo. God bless your worship!

[2]*speak to him*

Bassanio. Gramercy! would'st thou aught with me?

Grand merci (much thanks)

Gobbo. Here's my son, sir, a poor boy,——

Launcelot. Not a poor boy, sir, but the rich Jew's *man;* that would, sir, as my father shall specify,——

servant

Gobbo. He hath a great *infection,* sir, as one would say, to serve——

affection

Launcelot. Indeed, the short and the long is, I serve the Jew, and have a desire,—as my father shall specify,——

Gobbo. His master and he, saving your worship's reverence, are scarce *cater-cousins,*——

close intimates

Launcelot. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall *frutify* unto you,——

certify

Gobbo. I have here a dish of doves that I would bestow upon your worship, and my suit is,——

Launcelot. In very brief, the suit is *impertinent* to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet, poor man, my father.

pertinent

Bassanio. One speak for both. What would you?

Launcelot. Serve you, sir.

Gobbo. That is the very *defect* of the matter, sir.

effect

Bassanio. I know thee well; thou hast obtain'd thy suit:

Shylock thy master spoke with me this day,
And hath *preferr'd* thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Launcelot. The old *proverb* is very well [1]*parted* between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

Bassanio. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery
More *guarded* than his fellows': see it done.

Launcelot. Father, in. I cannot get a service, no; I have ne'er a tongue in my head. Well, if any man in Italy have a fairer *table* which doth offer to swear upon a book, I shall have good fortune. Father, come; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*

Bassanio. I pray thee, good Leonardo, *think on* this:
These things being bought and orderly bestow'd,
Return in haste, for I do *feast* to-night
My best-esteem'd acquaintance: *hie* thee, go.

Leonardo. My best endeavours shall be done herein.

Enter GRATIANO.

Gratiano. Where is your master?

Leonardo. Yonder, sir, he walks. [*Exit.*

Gratiano. Signior Bassanio,—

Bassanio. Gratiano!

Gratiano. I have a *suit* to you.

Bassanio. You have obtain'd it.

Gratiano. You must not *deny* me: I must go with you to Belmont.

Bassanio. Why then you must. But hear *thee*, Gratiano;
Thou art too wild, too *rude* and *bold* of voice;
Parts that become thee happily enough,

recommended for promotion

Pr. *"He that hath the grace of God hath enough"*

[1]*shared*

trimmed

palm of the hand

attend carefully to entertain hasten

petition

refuse

thou rough plain spoken qualities

And in such eyes as ours appear not faults;
But where thou art not known, why, there they show
Something too *liberal*. Pray thee, take *pain*
To allay with some cold drops of modesty
Thy *skipping* spirit, lest through thy wild behaviour,
I be *misconstrued* in the place I go to,
And lose my hopes.

Gratiano. Signior Bassanio, hear me:
If I do not put on a sober *habit*,
Talk with *respect*, and swear but *now and then*,
Wear prayer-books in my pocket, look *demurely*;
Nay, more, while grace is saying, *hood* mine eyes
Thus with my hat, and sigh, and say 'amen;'
Use all the observance of *civility*,
Like one well studied in a *sad ostent*
To please his grandam, never trust me more.

Bassanio. Well, we shall see your *bearing*.

Gratiano. Nay, but I *bar* to-night: you shall not *gauge* me
By what we do to-night.

Bassanio. No, that *were pity:*
I would entreat you rather to put on
Your *boldest suit of mirth*, for we have friends
That purpose merriment. But fare you well:
I have some business.

Gratiano. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

appear
free, licentious
pains
exuberant
misunderstood
demeanorr
circumspection
occasionally
serious
cover
refinement
grave appearance
behaviorr
except, exclude
judge, estimate
would be a mistake
most mirthful behaviorr

Scene III. *The Same. A room in Shylock's house.*

Enter Jessica *and* Launcelot.

Jessica. I am sorry thou wilt leave my father so:
Our house is hell; and thou, a merry devil,
[#]Didst rob it of some *taste* of tediousness.
But fare thee well, there is a ducat for thee:

touch

[#] Didst in some degree lessen its dreariness.

And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

Launcelot. Adieu! tears *exhibit* my tongue. 10 — *inhibit or restrain*
Most beautiful *pagan,*[1] most sweet Jew, adieu: — [1] i. e. *not a Christian*
These foolish drops do *something* drown my manly spirit: adieu. — *somewhat*

Jessica. Farewell, good Launcelot.
[*Exit Launcelot.*

Alack! what *heinous* sin is it in me — *odious*
To be ashamed to be my father's child!
*But, though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this *strife,* — *struggle between duty to her father and love for Lorenzo*
Become a Christian and thy loving wife. [*Exit.*

SCENE IV. *The Same. A street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SALANIO.

Lorenzo. Nay, we will *slink* away *in* supper-time, — *retire secretly during*
Disguise us at my lodging, and return,
All in an hour.

Gratiano. We have not made good preparation.

Salarino. We have not *spoke us* yet *of* torch-bearers. — *bespoken for us*

Salanio. 'Tis vile, unless it may be *quaintly order'd.* — *elegantly arranged*
And better in my *mind* not *undertook.* — *opinion undertaken*

Lorenzo. 'Tis now but four o'clock: we have two hours
To furnish us.—

Enter LAUNCELOT, *with a letter.*

Friend Launcelot, what's the news?

Launcelot. *An* it shall please you to break *up* 10 — *If*
this, it shall seem to signify. — *open*

Lorenzo. I know the *hand:* in faith, 'tis a fair *hand;* — *handwriting*

*But, though I am Shylock's daughter by birth, I do not inherit his disposition.

And whiter than the paper [1]*it writ* on
Is the fair hand that *writ*.
Gratiano. Love-news, in faith.
Launcelot. *By your leave*, sir.
Lorenzo. Whither goest thou?
Launcelot. Marry, sir, to *bid* my old master the Jew to sup to-night with my new master the Christian.
Lorenzo. Hold here, take *this:* tell gentle Jessica
I will not fail her; speak it privately; go.—
Gentlemen, [*Exit Launcelot.*
Will you prepare you for this masque to-night?
I am provided *of* a torch-bearer.
Salarino. Ay, marry, I'll be gone about it *straight.*
Salanio. And so will I.
Lorenzo. Meet me and Gratiano
At Gratiano's lodging *some hour* hence.
Salarino. 'Tis good we do so.
[*Exeunt Salarino and Salanio.*
Gratiano. Was not that letter from fair Jessica?
Lorenzo. I must *needs* tell thee all. She hath *directed*
How I shall take her from her father's house;
What gold and jewels she is furnish'd with;
What page's suit she hath in readiness.
If e'er the Jew her father *come* to heaven,
It will be for his gentle daughter's sake:
And never *dare misfortune* cross her *foot*,
Unless *she* do it under this excuse,
That she is issue to a *faithless* Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica *shall* be my torch-bearer. [*Exeunt.*

[1] i. e. *the hand.*
wrote
wrote
with your permission
invite
i. e. *money*
with
immediately
about an hour
of necessity
given instructions
get
let misfortune dare to path
i. e. *misfortune*
unbelieving
will

Scene V. *The same. Before Shylock's house.*

Enter Shylock *and* Launcelot.

Shylock. Well, thou shalt see, thy eyes shall be thy judge,

The difference of old Shylock and Bassanio:—
What, Jessica!—thou shalt not *gormandize*, — *eat greedily*
As thou hast done with me:—What Jessica!—
And sleep and snore, and *rend apparel out:*— — *wear clothes out*
Why, Jessica, I say!

Launcelot. Why, Jessica!

Shylock. Who bids thee call? I do not bid thee call.

Launcelot. Your worship was *wont* to tell me that I could do nothing without *bidding.* — *accustomed* *being ordered*

Enter JESSICA.

Jessica. Call you? what is your will? — *invited*

Shylock. I am *bid forth* to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they *flatter me:* — *pretend good will to me*
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am *right loath* to go: — *take care of* *very reluctant*
There is some ill *a-brewing* towards my rest, — *preparing*
For I did dream of money-bags *to-night.* — *last night*

Launcelot. I beseech you, sir, go: my young master doth expect your *reproach.* — *approach*

Shylock. So do I his.

Launcelot. And they have conspired together,
I will not say you shall see a *masque;* — *masquerade*
but if you do, then it was not for nothing that my nose fell a-bleeding on *Black-Monday* last at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon. — *Easter Monday, April 14th, 1360*

Shylock. What, are there masques? *Hear you me,* Jessica: — *Listen attentively*
Lock up my doors; and when you hear the drum
And the vile squealing of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with *varnish'd* faces, — *painted windows*
But stop my house's ears, I mean my *casements:* — *silly frivolity*
Let not the sound of *shallow foppery* enter
My sober house. By Jacob's staff, I swear,
I have no *mind* of feasting forth to-night: — *intention*

But I will go. Go you before me, sirrah;
Say I will come.
Launcelot. I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' *eye.*[1] [*Exit.*
Shylock. What says that fool of Hagar's offspring, ha?
Jessica. His words were, 'Farewell, mistress;' nothing else.
Shylock. The *#patch* is *kind* enough, but a huge feeder;
§Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me:
Therefore I part with him; and part with him
To one that I would have him help to waste
His borrow'd purse. Well, Jessica, go in:
Perhaps I *will* return immediately:
Do as I bid you; shut doors after you:
Fast bind, fast find,
A proverb never *stale* in thrifty mind. [*Exit.*
Jessica. Farewell; and if my fortune be not *crost,*
I have a father, you a daughter, lost. [*Exit.*

[1] *The price with which the Jews used to buy themselves off from mutilation*
fool
good natured
i. e. *the 3,000 ducats*
shall
out of date
thwarted

Scene VI. *The same.*

Enter Gratiano *and* Salarino, *masqued.*

Gratiano. This is the *pent-house* under which Lorenzo
Desired us to *make stand.*
Salarino. His hour is almost past.
Gratiano. And it is *marvel* he *out-dwells his hour,*
For lovers ever run before the clock.
Salarino. O, ten times †faster Venus' *pigeons* fly

shed
await him
marvellous
outstays the time fixed by him
doves

["A crew of *patches* rude mechanicals." (*M. N. D.*, III. ii. 9).]

§ As slow as a snail in any work that may bring profit to his master.

† ["I met her deity cutting the clouds towards Paphos; and her son dove-drawn with her." (*Tempest*, IV. i. 94).]

To seal love's bonds *new*-made, than they are wont — *newly*
To keep *obliged* faith unforfeited! — *bound by contract*
Gratiano. That ever *holds:* who riseth from a feast — *holds good*
With that keen appetite that he sits *down?* — *down with*
Where is the horse that doth #*untread* again — *retrace*
His tedious *measures* with the unbated fire — *paces*
That he did pace them first? All things that *are,* — *exist*
Are with more spirit chased than enjoy'd.
How like a *younker* or a prodigal — *youngster*
The *scarfed bark* puts from her native bay, — *decked with flags*
Hugg'd and embraced by the strumpet wind! — *vessel*
How like the prodigal doth she return,
With *over-weather'd* ribs and ragged sails, — *weather-beaten*
Lean, rent, and beggar'd by the strumpet wind!
Salarino. Here comes Lorenzo: more of this hereafter.

Enter LORENZO.

Lorenzo. Sweet friends, your patience for my long *abode;* — *tarrying*
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I'll watch as long for you then. Approach;
Here dwells my *father* Jew. Ho! who's within? — i. e. *father-in-law*

Enter JESSICA, *above, in boy's clothes.*

Jessica. Who are you? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue. — *though—dissyllable.*
Lorenzo. Lorenzo, and thy *love.* — *lover*
Jessica. Lorenzo, certain; and my *love,* indeed, — *lover*
For *who* love I so much? And now who knows — *whom*
But you, Lorenzo, whether I am yours? — *except*
Lorenzo. Heaven and thy thoughts are witness that thou art.
Jessica. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,

["We will *untread* the steps of damned flight." (*King John,* V. iv. 52).]

For I am much ashamed of my *exchange:* — *exchange of dress*
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.
Lorenzo. Descend, for you must be my torch-bearer.
Jessica. What, must I hold a #candle to my shames?
They in themselves, good *sooth,* are §*too too light.* — *truth apparent*
Why, 'tis an †office of discovery, love;
And I *should* be obscured. — *ought to*
Lorenzo. ‡So are you, sweet,
Even in the lovely *garnish* of a boy. — *dress*
But come at once;
For the ⋆*close* night doth play the runaway, — *secret*
And we are stay'd for at Bassanio's feast.
Jessica. I will make fast the doors, and *gild myself* — *supply myself with gold*
With some more ducats, and be with you *straight.* [*Exit above.* — *immediately*
Gratiano. Now, by my *hood,* a Gentile, and no Jew. — *mask*
Lorenzo. Beshrew me *but I* love her heartily: — *curse me if I do not*
For she is wise, if I can judge of her;
And fair she is, *if that* mine eyes be true; — *if it be that*
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my *constant* soul. — *that cannot change*
Enter Jessica, *below.*
What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.
[*Exit with Jessica and Salarino.*
Enter Antonio.
Antonio. Who's there?

Carry a torch and so reveal that of which I ought to be ashamed.
§ *Too too,* emphatic; so, "O that this *too too* solid flesh would melt." (*Hamlet*).
† A duty that will discover me, and I ought to be disguised.
‡ And so you are disguised, even in this boy's dress which so becomes you.
⋆ "The secret night is fast running away." (*Cl. Pr.*).

Gratiano. Signior Antonio!
Antonio. Fie, fie, Gratiano! where are all the rest?
'Tis nine o'clock: our friends all stay for you.
No masque to-night: the wind is *come about;* — *veered round*
Bassanio *presently* will go aboard: — *immediately*
I have sent twenty out to seek for you.
Gratiano. I am glad *on't:* I desire no more delight — *of it*
Than to be under sail and gone to-night.
[*Exeunt.*

SCENE VII. *Belmont. A room in Portia's house.*

Flourish of Cornets. Enter PORTIA, *with the* PRINCE OF MOROCCO, *and their trains.*

Portia. Go draw aside the curtains, and *discover* — *disclose*
The *several* caskets to this noble prince. — *different*
Now make your choice.
Morocco. The first, of gold, *who* this inscription bears, — *which*
'Who chooseth me shall gain what many men desire;'
The second, silver, which this promise *carries,* — *bears*
'Who chooseth me shall get as much as he deserves;'
This third, dull lead, with warning *all* as *blunt,* — *quite plain*
'Who chooseth me must give and hazard *all he hath.'* — *risk*
How shall I know if I do choose the right?
Portia. The one of them contains my picture, — *the right one*
Prince:
If you choose that, then I am yours *withal.* — *with it, as well*
Morocco. Some god direct my judgment! Let me see;
I will survey the inscriptions *back again.* — *in reverse order*
What says this leaden casket?
'Who chooseth me must give and hazard all he hath.'
Must give,—for what? for lead? hazard for lead?

This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind #stoops not to *shows* of dross; — *appearances*
I'll *then nor* give nor hazard *aught* for lead. — *therefore neither*
What says the silver with her virgin hue? — *anything*
Who chooseth me shall get as much as he deserves.
As much as he deserves! Pause there, Morocco,
And weigh thy value with an *even* hand: — *impartial*
If thou be'st rated by thy *estimation*, — *reputation*
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be *afeard* of my *deserving* — *afraid, i. e. to have doubts*
Were but a weak *disabling* of myself. — *deserts*
As much as I deserve! Why, that's the lady: — *would be disparagement*
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here?
Let's see once more this saying *graved* in gold; — *engraved*
'*Who chooseth me shall gain what many men desire.*'
Why, that's the lady; all the world desires her;
From the four corners of the earth they come,
To kiss the shrine, this *mortal-breathing* saint: — *still living*
The Hyrcanian deserts and the §*vasty* wilds — *desolate*
Of wide Arabia are as *throughfares* now — *thoroughfares*
For princes to come *view* fair Portia: — *to view*
The *watery kingdom*, whose ambitious head — *ocean*
Spits in the face of heaven, is no *bar* — *obstruction*
To stop the foreign *spirits;* but they come, — *men of spirit*
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't *like* that lead contains her? 'Twere damnation — *likely*
To think so base a thought: it were too gross — [1]*enclose*
To [1]*rib* her [2]*cerecloth* in the [3]*obscure grave.* — [2]*grave clothes* [3]*darkness of the tomb*

Does not condescend to having anything to do with what appears worthless as this lead appears to be.

§ ["I can call spirits from the *vasty* deep." (*1 Henry IV.*, III. i. 52).]

Or shall I think in silver she's *immured,* — *buried*
Being ten times *undervalued* to *tried* gold? — *inferior in value*
O sinful thought! Never so rich a gem — *refined*
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that's *insculp'd upon;* — *graven on the outside*
But #here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!
Portia. There, take it, prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*
Morocco. O hell! what have we here? — *a skull or death's head*
§*A carrion Death,* within whose empty eye
There is a written *scroll!* I'll read the writing. — *roll of parchment*
[*Reads*] *All that* glisters *is not gold;* — *glitters, shines*
Often have you heard that told:
Many a man his life hath sold
But *my outside to behold:* — *only*
Gilded tombs do worms infold.
Had you been as wise as bold,
†*Young in limbs, in judgment old,*
Your answer had not been inscroll'd: — *is received coldly*
Fare you well; your suit is cold. — i. e. *rejected*
Cold, indeed; and labour lost.
‡Then, farewell, heat, and welcome, frost!
Portia, adieu. I have too *grieved* a heart — *sorrowful*
To take a tedious leave: thus losers *part.* — *depart*
[*Exit with his train. Flourish of Cornets.*
Portia. A gentle riddance. Draw the curtains, go. — *courteous method of freeing us from his presence*
Let all of his complexion choose me so. [*Exeunt.*

In the casket (here) the portrait of Portia (an angel) lies in a golden bed concealed from view (all within).

§ ["And be a *carrion* monster like thyself." (*King John,* III. iv. 33).]

† As wise in judgment as young in limbs, you would not have received the answer which you have read on the scroll.

‡ My suit meets with a cold reception, and now there is an end to it; *or* Let me say farewell to the warmth of hope, and be satisfied with the chill numbness of despair.

Scene VIII. *Venice. A street.*

Enter Salarino *and* Salanio.

Salarino. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.

Salanio. The villain Jew with outcries *raised* the Duke,
Who went with him to search Bassanio's ship.

Salarino. He came too late, the ship was under sail:
But there the Duke was *given to understand*
That in a gondola were seen together
Lorenzo and his *amorous* Jessica:
Besides, Antonio *certified* the Duke
They were not with Bassanio in his ship.

Salanio. I never heard a *passion* so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones.
Stolen by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats.'

Salarino. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.

Salanio. Let good Antonio look he *keep his day*,
Or he shall pay for this.

Salarino. *Marry*, #well remember'd.
I *reason'd* with a Frenchman yesterday,
Who told me, in the §*narrow seas* that part

roused
informed
loving
assured
passionate outcry
let me have justice
be punctual to the day of payment
otherwise
by Mary
conversed
the English Channel

You remind me just at the right moment of something which had escaped my memory.

§ ["Whose high upreared and abutting fronts the perilous *narrow* ocean (*i. e.* the English Channel) parts asunder." (*Henry V.*, Prologue 22).]

The French and English, there *miscarried*
A vessell of our country, *richly *fraught:*
I thought upon Antonio when he told me,
And wish'd *in silence* that *it* were not his.
Salanio. *You were* best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
Sa'arino. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio *part:*
Bassanio told him he would *make some speed*
Of his return: he answer'd, 'Do not so;
Slubber not business for my sake, Bassanio,
But §stay the very riping of the time;
And *for* the Jew's bond which he *hath of me,*
Let it not enter in your *mind of love:*
Be merry; and employ your chiefest thoughts
To courtship, and such fair *ostents* of love
As shall *conveniently* become you there:'
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with *affection wondrous sensible*
He wrung Bassanio's hand, and so they parted.
Salanio. I think he only loves the world *for him.*
I pray thee, let us go and find him out,
And †*quicken* his embraced heaviness
With some delight or other.
Salarino. Do we so. [*Exeunt.*

foundered
freighted, laden,
silently
the vessel it would be
take leave of each other
return as soon as possible
spoil or mar
as regards
holds from me
loving mind
display
fitly
i. e. *away*
emotion
wonderfully sensitive
on his account
enliven, cheer

SCENE IX. *Belmont. A room in Portia's house.*

Enter NERISSA *with a* SERVITOR.

Nerissa. Quick, quick, I pray thee; *draw* the curtain *straight:*
The Prince of Arragon hath *ta'en* his oath,
And comes ‡to his election *presently.*

draw back immediately
taken
immediately

* With a valuable cargo.
§ Stay (at Belmont) as long as is necessary for the perfect fulfilment of your enterprise.
† Cheer the sadness to which he clings.
‡ To make his choice at once.

Flourish of Cornets. Enter the Prince of Arragon, Portia, *and their trains.*

Portia. Behold, there stand the caskets, noble prince:
If you choose that wherein *I* am contain'd, — i. e. *my portrait*
Straight shall our nuptial rites be solemnized; — *immediately*
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Arragon. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I *fail* — i. e. *in choosing*
Of the right casket, never in my life
To woo a maid in way of *marriage:* — *trisyllable*
Lastly,
If I do fail *in fortune of my choice,* — *to make a fortunate selection*
Immediately to leave you and be gone.

Portia. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Arragon. And so have I *address'd me.* — *prepared myself*
#Fortune now
To my heart's hope! Gold; silver; and base lead.
'Who chooseth me must give and hazard all he hath.'
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
'Who chooseth me shall gain what many men desire.'
What many men desire! that 'many' may [1] *be meant*
By the fool multitude, that choose by *show,* — [1] *refer to appearance*
Not learning more than the *fond* eye doth teach; — *foolish*
Which pries not to the interior, but, like the *martlet,* — *house martin, swallow*
Builds *in the weather* on the outward wall, — *exposed to storms*
§Even in the force and road of *casualty.* — *accident*
I will not choose what many men desire,

May the desire of my heart be gratified by good luck.
§ Directly in the path of any accident and exposed to its full force.

*Because I will not *jump* with *common spirits*
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what *title* thou dost bear:
'*Who chooseth me shall get as much as he deserves:*'
And *well said too;* for who shall go about
To *cozen* fortune, and *be honourable*
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that *estates*, degrees and offices
Were not *derived* corruptly, and that *clear* honour
Were *purchased* by the merit of the wearer!
How many then should *cover* that stand bare!
How many be commanded that command!
How much low peasantry would then be glean'd
From the true *seed of honour!* and how much honour
Pick'd from the chaff and *ruin* of the times,
To be new-varnish'd! Well, but to my choice:
'*Who chooseth me shall get as much as he deserves.*'
I will assume *desert.* Give me a key for this,
And instantly unlock my fortunes here.
[*He opens the silver casket.*
Portia. [*Aside*] Too long a pause for that which you find there.
Arragon. What's here? The portrait of a *blinking* idiot,
Presenting me a *schedule!* I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
'*Who chooseth me shall have as much as he deserves.*'
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?
Portia. To offend, and judge, are distinct offices,
And of opposed natures.

agree
ordinary man
motto
a good motto
cheat
gain high rank
dignities
obtained
pure
acquired
wear their hats
children of persons of rank
refuse, i. e. *outcasts*
that I merit success
winking
written scroll

* Because I will not consort with ordinary men and put myself on the level of the ignorant common people.

Arragon. What is here?
[*Reads*] *The* fire *seven times tried this:* — *dissyllable*
Seven times tried that judgment is,
That did never choose amiss.
Some there be that shadows kiss; — *cherish vain delusions*
Such have but a shadow's bliss: — *happiness*
There be fools alive, I wis, — *certainly*
Silver'd o'er; and so was this.
Still more fool I shall appear
By the time I linger here: — *according to*
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my *wroth.* — *misery*
[*Exeunt Arragon and train.*
Portia. Thus hath the candle singed the moth.
O, these *deliberate* fools! when they do choose, — *that carefully consider beforehand*
#They have the wisdom by their wit to lose.
Nerissa. The ancient saying is no *heresy,* — *false doctrine*
Hanging and wiving goes by destiny.
Portia. Come, *draw* the curtain, Nerissa. — *draw to*
Enter a Servant.
Servant. Where is my lady?
Portia. Here: what would my lord?
Servant. Madam, there is alighted at your gate — i. e. *Gratiano*
A *young Venetian,* one that comes before — [1]*evident to the senses*
To signify the approaching of his lord;
From whom he bringeth §[1]*sensible* [2]*regreets,* — [2]*greetings*
To wit, besides [3]*commends* and courteous *breath,* — *namely* [3]*compliments*
Gifts of rich value. [4]*Yet* I have not seen — *salutations* [4]*up to this time*
So [5]*likely* an ambassador of love:
A day in April never came so sweet, — [5]*good-looking*
To show how [6]*costly* summer was at hand, — [6]*rich in its gifts*
As this [7]*fore-spurrer* comes before his lord. — [7]*forerunner*
Portia. No more, I pray thee: I am half [8]*afeard* — [8]*afraid*
Thou wilt say [9]*anon* he is some kin to thee, — [9]*immediately*

"They are so overwise that their subtlety leads them to make a wrong choice." (*Cl. Pr.*).

§ ["Art thou not, fatal vision, *sensible* to feeling as to sight?" (*Mac.*, II. i. 36).]

Thou spend'st such *high-day wit* in praising him. Come, come, Nerissa; for I long to see Quick Cupid's #*post* that comes so ¹*mannerly*.

Nerissa. §Bassanio, lord Love, if thy will it be! [*Exeunt.*

high spirits as on a holiday
postman, swift messenger
¹*courteously*

ACT III.

SCENE I. *Venice. A street.*

Enter SALANIO *and* SALARINO.

Salanio. Now, what news on the Rialto?

Salarino. Why, *yet* it lives there *unchecked*, that Antonio hath a ship of rich *lading* wrecked on the *narrow* seas; the Goodwins, I think they call the place; a very dangerous *flat* and fatal, where the *carcases* of many a *tall* ship lie buried, as they say, if my gossip Report be *an honest* woman of her word.

Salanio. I would she were as lying a *gossip* in that as ever *knapped* ginger, or made her neighbours believe she wept for the death of a third husband. But it is true, †without any *slips* of *prolixity*, or crossing the plain highway of talk, that the good Antonio, the honest Antonio,—— O that I had a title good enough to *keep his name company!*—

Salarino. Come, *the full stop.*

Salanio. Ha! what sayest thou? Why, the end is, he hath lost a ship.

Salarino. I would it might prove the end of his losses.

Salanio. Let me say 'amen' *betimes*, lest the devil *cross* my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock! what news among the merchants?

still
uncontradicted
cargo
English Channel sandbank
hulls
large
trustworthy
crony, familiar acquaintance
broke in pieces
digressions
tediousness
apply to him
the end of it
in good time
thwart

['"Your native town you entered like a *post*." (*Coriolanus*, V. vi. 50).]

§ May this suitor, if it be the will of love, turn out to be Bassanio.

† Without wandering into rambling statements or deviating from plain straightforward language.

Shylock. You knew, none so well, none so well as you, of my daughter's flight.

Salarino. That's certain: I, for my part, knew the tailor that made the #wings she flew withal.

Salanio. And Shylock, for his own part, knew the bird was fledged; and then it is the *complexion* of them all to leave the dam.

nature, disposition

Shylock. My own flesh and blood to rebel!

Salarino. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and *Rhenish.* But tell us, do you hear whether Antonio have had any loss at sea or no?

i. e. *a white wine*

Shylock. There I have another bad *match:* a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so *smug* upon the *mart;* let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

bargain

neat, trim

market place, i. e. *the Rialto*

Salarino. Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for?

Shylock. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and *hindered* me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, *heated* mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, *dimensions,* senses, *affections, passions? fed* with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you stab us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like

prevented me from gaining

exasperated

parts of the body

feelings emotions

is he not fed?

The boy's dress in which she eloped.

you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his *sufferance* be by Christian example? Why, revenge. The villainy you teach me, I will execute; and [*]it shall go hard but I will *better* the instruction.

forbearance

improve upon

Enter a SERVANT.

Servant. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

Salarino. We have been up and down to seek him.

Enter TUBAL.

Salanio. Here comes another of the *tribe:* a third cannot be *matched,* unless the devil himself turn Jew.

race

found to equal them

[*Exeunt Salanio, Salarino, and Servant.*

Shylock. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tubal. I often came where I did hear of her, but cannot find her.

Shylock. Why, there, there, there, there! a diamond gone, *cost* me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats *in that;* and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were *hearsed* at my foot, and the ducats in her coffin! No news of them? Why, so:—and I know not what's spent in the search: why, thou *loss upon loss!* the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: *nor no* ill luck stirring but what *lights on* my shoulders; no sighs but of my breathing; no tears but of my shedding.

which cost

gone in that diamond

in a coffin

one loss after another

doub. neg.

descends upon

Tubal. Yes, other men have ill luck too: Antonio, as I heard in Genoa,—

[*] It will be a strange thing if I do not improve upon the lesson you have taught me.

Shylock. What, what, what? ill *luck*, ill *luck?* — *fortune, chance*

Tubal. Hath an argosy cast away, coming from Tripolis.

Shylock. I thank God, I thank God. Is't true, is't true?

Tubal. I spoke with some of the sailors that *escaped* the wreck. — *escaped from*

Shylock. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tubal. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shylock. Thou stick'st a dagger in me: I shall never see my gold again: fourscore ducats *at a sitting!* fourscore ducats! — *at one time*

Tubal. There came divers of Antonio's creditors in my company to Venice, that swear he cannot *choose but break.* — *cannot help but become bankrupt*

Shylock. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tubal. One of them showed me a ring that he had of your daughter for a monkey.

Shylock. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tubal. But Antonio is certainly *undone.* — *ruined*

Shylock. Nay, that's true, that's very true. Go, Tubal, *fee* me an officer; *bespeak* him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what *merchandise* I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.* — *engage for me* / *engage beforehand* / *trade, profit*

Scene II. *Belmont. A room in Portia's house.*

Enter Bassanio, Portia, Gratiano, Nerissa, *and* Attendants.

Portia. I pray you, tarry: pause a day or two
Before you hazard; for, *in choosing* wrong, — *if you choose*

I lose your company: therefore forbear awhile.
There's something tells me, but it is not love,
I would not lose you; and you know yourself,
#*Hate* counsels not in such a *quality.* — *hatred*
But lest you should not understand me well, — *manner*
§And yet a maiden hath no tongue but thought,—
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but I am then *forsworn;* — *perjured*
So will I never be: *so* may you miss me; — *thus*
But if you do, you'll make me wish *a sin,* — *what is sinful*
That I had been forsworn. Beshrew your eyes,
They have *o'erlook'd* me, and divided me; — *fascinated*
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,
And so all yours. O, these *naughty* times — *wicked*
Put bars between the owners and their rights!
And so, though yours, not yours.
I speak too long; but 'tis to †*peize* the time, — *retard*
To *eke* it and to draw it out in length, — *lengthen*
To *stay* you from *election.* — *hinder*
Bassanio. Let me choose; — *making your choice*
For as I am, I live upon the rack.
Portia. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.
Bassanio. None but that ugly *treason of mistrust,* — *doubts of success*
Which makes me *fear the enjoying of* my love: — *lest I should not enjoy*
There may as well be amity and life
‡'Tween snow and fire, as treason and my love.
Portia. Ay, but I fear you speak *upon the rack,* — *under the compulsion of torture*

"Hatred does not give counsels of such a kind as those which I am giving you." (*Cl. Pr.*).

§ A maiden cannot speak out what she thinks.

† ["Lest leaden slumber *peize* me down." (*Richard III.*, V. iii. 105).]

‡ Treason and my love can no more exist in friendship for each other, than can fire and snow exist together.

Where men *enforcéd* do speak anything. *trisyllable*
Bassanio. Promise me life, and I'll confess the truth.
Portia. Well then, confess and live.
Bassanio. #'Confess,' and 'love,'
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers *for deliverance!* *which shall obtain my deliverance*
But let me to my fortune and the caskets.
Portia. Away, then! I am lock'd in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all *aloof.* *at a distance*
Let music sound while he doth make his choice;
Then, if he lose, he makes a §swan-like end,
Fading in music: that the comparison *vanishing*
May stand more *proper,* my eye shall be the stream *completely*
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the *flourish* when true subjects bow i. e. *of trumpets*
To a new-crowned monarch: such it is
As are those *dulcet* sounds *in* break of day *sweet at*
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,
With no less *presence,* but with much more love, *dignity of mien*
Than young Alcides, when he did redeem
The [1]*virgin tribute* paid by howling Troy [1]*Hesione*
To the sea-monster: I stand for sacrifice; [2]*standing apart*
The rest [2]*aloof* are the *Dardanian wives,* *Trojan women*
With *bleared* visages, come forth to view *tearful*
The *issue* of the exploit. Go, Hercules! *result*
Live thou, I live: with much much more dismay *if thou live*
I view the fight than thou that *makest the fray.* *engagest in the trial*

Had you said "confess" and "love" instead of "confess" and "live" you would have exactly expressed all I have to confess.

[§ "I will play the *swan and die in music.*" (*Othello,* V. ii. 247).]

Music, whilst BASSANIO *comments on the caskets to himself.*

SONG.

Tell me where is fancy *bred,* — *love*
Or *in the heart or in the head?* — *whether*
How begot, *how nourished?* — *begotten*
Reply, reply.
It is engender'd *in the eyes,* — *conceived*
With gazing fed; and fancy dies
In the cradle where it lies. — *in its infancy*
Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.
All. Ding, dong, bell.

Bassanio. So may the outward *shows* be least themselves: — *appearances*
The world is *still* deceived with ornament. — *constantly*
In law, what plea so tainted and corrupt
But, being season'd with a *gracious* voice, — *pleasing*
Obscures the *show of evil?* In religion, — *evil appearance*
What damned error, but *some sober brow* — *some one of serious aspect*
Will bless it, and [1]*approve it with* a text, — [1]*prove it by*
Hiding the grossness with fair ornament?
There is no vice so *simple*, but assumes
Some mark of virtue on [2]*his* outward parts: — *unmixed*
How many cowards, whose hearts are all as false — [2]*its*
As stairs of sand, wear *yet* upon their chins — *nevertheless*
The beards of Hercules and frowning Mars;
Who, inward search'd, have livers white as milk;
And these assume but [*]*valour's excrement* — i. e. *a beard*
To render them *redoubted!* Look on beauty, — *formidable*
And you shall see 'tis purchased *by the weight;* — i.e. *at so much a pound*
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those *crisped snaky* golden locks — *curled winding*
Which make such *wanton* gambols with the wind, — *playful*
Upon §*supposed fairness*, often known — *fictitious beauty*

[*] ["Your bedded hair, like life in *excrements*, starts up, and stands on end." (*Hamlet*, III. iv. 121).]

§ ["Edmund, *supposed* Earl of Gloucester." (*King Lear*, V. iii. 119).]

To be the *dowry* of a *second* head, — *property another*
The skull that bred them *in* the sepulchre. — *being in*
Thus ornament is but the *guiled* shore — *treacherous*
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word — *concealing*
The *seeming truth* which cunning times put on — *pretence of reality*
To entrap the wisest. Therefore, thou, gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of [1]*thee*, thou pale and common [2]*drudge* — [1]i. e. *the silver*
'Tween man and man: but thou, thou [3]*meagre* lead, — [2]*ordinary metal of exchange*
Which rather threatenest than dost promise *aught*, — [3]*poor anything*
Thy *paleness* moves me more than eloquence;
And here choose I. [#]Joy be the consequence! — *want of lustre*
Portia. [*Aside*] How all the other *passions fleet to air*, — *emotions vanish*
As doubtful thoughts, and [4]*rash-embraced* despair, — *such as* [4]*welcomed too hastily*
And shuddering fear, and green-eyed jealousy!
O love, be moderate; allay thy *ecstasy;* — *excessive joy*
In *measure* rain thy joy; scant this excess! — *moderation*
I feel too much thy blessing: make it less,
For fear I *surfeit!* — *grow ill with too much joy*
Bassanio. What find I here? — *portrait*
[*Opening the leaden casket.*
Fair Portia's §*counterfeit!* What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter *plays* the spider, and hath woven — *acts the part of*
A golden *mesh* to entrap the hearts of men, — *net*
Faster than gnats in *cobwebs:* but her eyes,— — *more firmly fixed*
How could he see to do them? having made one, — *spiders' webs*

[#] May happiness be the result of my choice.
§ ["The *counterfeit* presentment of two brothers." (*Hamlet*, III. iv. 54).]

Methinks it should have power to steal both his
And leave itself *unfurnish'd*. Yet look, how far — *without a fellow eye*
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here's the scroll,
The **continent* and summary of my fortune. — *that which contains*
[*Reads*] *You that choose not by the* view, — *appearance*
§*Chance as fair and choose as true!*
Since this fortune falls to you,
Be content and seek no new.
If you be well pleased with this,
And hold *your fortune* for *your bliss,* — *consider*
Turn you where your lady is, — *as*
And claim her with a loving kiss.
A *gentle* scroll. Fair lady, by your leave; — *courteous*
I come by *note*, to give and to receive. — *the written order of the scroll*
Like one of two contending in a *prize*, — *contest for a prize*
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or *no*; — *not*
So, *thrice-fair* lady, stand I, even so; — *very beautiful*
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.
Portia. You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you — *so as to*
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich;
That only *to* stand high in your account, — *in order to*
I might in virtues, beauties, *livings*, friends, — *estates*

* ["Which is not tomb enough, and *continent* to hide the slain." (*Hamlet*, IV. iv. 64).]
Which contains and sums up in brief my good fortune.
§ May you always be as fortunate in your ventures, and as correct in your choice as you are now.

Exceed *account;* but the full sum of me — *calculation*
Is sum of something, which, to *term in gross,* — *define generally*
Is an *unlesson'd* girl, unschool'd, *unpractised;* — *untaught*
Happy in this, she is not yet so old — *undisciplined*
But she may learn; happier than this, — *fortunate*
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As *from* her lord, her governor, her king. — *by commands from*
Myself and what is mine to you and yours
Is now converted: *but now* I was the lord — *a moment ago*
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself,
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it *presage* the ruin of your love, — *foretell*
And be my *vantage* to *exclaim on* you. — *opportunity*
Bassanio. Madam, you have *bereft* me of all words, — *cry out against*
Only my *blood* speaks to you in my veins; — *deprived*
And there is such confusion in my powers — *noble birth*
As, after some oration *fairly spoke* — *gracefully spoken*
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being *blent* together, — *blended*
Turns to a *wild* of nothing, save of joy, — *wilderness*
Express'd and not *express'd.* But when this ring — *distinctly expressed*
Parts from this finger, then *parts* life from hence: — *departs*
O, then be bold to say Bassanio's dead! — *turn*
Nerissa. My lord and lady, it is now our *time,*
That have stood by and seen our wishes prosper,
To cry, good joy: good joy, my lord and lady!
Gratiano. My Lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you §can wish none *from* me: — *away from*

* ["I have some rights of memory in this kingdom,
Which now to claim my *vantage* doth invite me" (*Hamlet,* V. ii. 405).]
§ Cannot grudge any to me.

And when your honours mean to *solemnize* — *ratify in marriage*
The bargain of your faith, I do beseech you,
Even at that time I may be married too.
Bassanio. With all my heart, *so* thou canst get a wife. — *provided that*
Gratiano. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You loved, I loved; for **intermission* — *pause, delay; five syllables*
No more pertains to me, my lord, than you.
Your fortune *stood* upon the casket there, — *depended*
And so did mine too, as the matter *falls;* — *happens*
For wooing here until I *sweat* again, — *sweated*
And swearing till my very *roof* was dry — *roof of my mouth*
With oaths of love, at last, if promise *last,* — *is binding*
I got a promise of this fair one here
To have her love, provided that your *fortune* — *good luck*
Achieved her mistress. — *won*
Portia. Is this true, Nerissa?
Nerissa. Madam, it is, so you *stand pleased withal.* — *approve of it*
Bassanio. And do you, Gratiano, mean good faith?
Gratiano. Yes, *faith,* my lord. — *truly*
Bassanio. Our feast *shall* be much honour'd in your marriage. — *will*
Gratiano. But who comes here? Lorenzo and his *infidel?* — *his Jewish wife (Jessica)*
What, and my old Venetian friend Salerio?

Enter LORENZO, JESSICA, *and* SALERIO, *a messenger from Venice.*

Bassanio. Lorenzo and Salerio, welcome hither;
If that *the youth of my new interest* here — *my newly acquired influence*
Have power to bid you welcome. By your leave,
I bid my *very* friends and countrymen, — *true*
Sweet Portia, welcome.
Portia. So do I, my lord:

* For delay in such matters is no more to my liking than to yours.

They are *entirely* welcome. *heartily*
Lorenzo. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did intreat me, past all *saying nay*, *power of refusing*
To come with him along.
Salerio. I did, my lord;
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*
Bassanio. Ere I *ope* his letter, *open*
I pray you, tell me how my good friend doth.
Salerio. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his *estate*. *condition*
Gratiano. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what's the news from Venice? *give me your hand*
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
Salerio. I would you had won the fleece that he hath lost.
Portia. There are some *shrewd* contents in yon same paper, *evil*
That steals the colour from Bassanio's cheek:
Some dear friend dead; *else nothing* in the world *nothing else*
Could turn so much the [1]*constitution* *mental state*
Of any [#]*constant* man. What, worse and worse! [1]*five syllables*
With leave, Bassanio; I am half yourself, *self-possessed*
And I must freely have the half of anything
That this same paper brings you.
Bassanio. O sweet Portia,
Here are a few of the unpleasant'st words
That ever *blotted* paper! Gentle lady, *marred*
When I did first impart my love to you,
I *freely* told you, all the wealth I had *openly*
Ran in my veins, I was a gentleman;

[#] ["I am *constant* as the northern star." (*Julius Cæsar*, III. i. 60).]

And then I told you true; and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a *braggart.* When I told you
My state was nothing, I should then have told you
That I was *worse* than nothing; for, indeed,
I have *engaged* myself to a dear friend,
Engaged my friend to his *mere* enemy,
To feed my means. Here is a letter, lady;
The paper *as* the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures fail'd? What, not one *hit?*
From Tripolis, from Mexico and England,
From Lisbon, Barbary, and India?
And not one vessel '*scape* the *dreaful touch*
Of *merchant-marring* rocks?

Salerio. Not one, my lord.
Besides, it *should* appear that if he had
The *present money* to *discharge* the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to *confound* a man:
He *plies* the Duke at morning and at night;
#And doth *impeach* the freedom of the state,
If they deny him justice: twenty merchants,
The Duke himself, and the §*magnificoes*
Of greatest *port*, have all [1]*persuaded* with him;
But none can drive him from the [2]*envious* plea
Of forfeiture, of justice and *his bond.*

Jessica. When I [3]*was* with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum

estimating
vain boaster
less
pledged
thorough, absolute
to supply me with money
representing
shedding
successful
escape
dreadful
contact
ruining merchants
would
ready money
pay off
destroy
urges
call in question
nobles, grandees
importance
[1]*argued*
[2]*malignant*
i. e. *fulfilment of the bond*
[3]*lived*

Calls in question the equality of rights of aliens with citizens—*i. e.* asserts that there is one law for the native Venetian, another for the foreigner dwelling in the city.

§ ["Be assured of this, that the *magnifico* is much beloved." (*Othello*, I. ii. 12).]

That he did owe him: and I know, my lord,
If law, authority and power *deny not,* — *forbid not*
*It will go hard with poor Antonio.
Portia. Is it your dear friend that is thus in trouble?
Bassanio. The dearest friend to me, the kindest man,
The best-*condition'd* and *unwearied* spirit — *constituted*
In doing *courtesies;* and one in whom — *most unwearied*
§The ancient Roman honour more appears — *acts of courteous kindness*
Than *any* that draws breath in Italy.
Portia. What sum owes he the Jew?
Bassanio. *For me* three thousand ducats. — *in any other*
Portia. What, no more? — *on my account*
Pay him six thousand, and *deface* the bond; — *cancel*
Double six thousand, and then treble that,
Before a friend of this *description* — *four syllables*
Shall lose a *hair* through Bassanio's fault. — *dissyllable*
First go with me to church and *call me wife,* — *make me legally your wife*
And then away to Venice to your friend.
You shall have gold
To pay the *petty* debt twenty times over: — *small, paltry*
When it is paid, bring your true friend *along.* — i. e. *with you*
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall *hence* upon your wedding-day: — *go hence*
Bid your friends welcome, show a merry *cheer:* — *countenance*
Since you are *dear* bought, I will love you *dear.* — *dearly*
But let me hear the letter of your friend.
Bassanio. [*Reads*] "*Sweet* Bassanio, my ships have all miscarried, my creditors grow cruel, my *estate* is very low, my bond to the Jew is *forfeit;* and since in paying it, it is impossible I should live, all debts are cleared between you and *I*, if I might but see you at my death. Notwithstanding, *use your pleasure:* if your love do not persuade you to come, let not my letter." — *my dear friend* — *resources—his ready money forfeited* — *me* — *do what is most convenient*

* He will show no mercy to Antonio.

§ That honorable spirit which was so marked in the ancient Romans is more apparent in him than in any other Italian.

Portia. O love, dispatch all business, and be gone!
Bassanio. Since I have your good leave to go away,
I will make haste; but, till I come again,
#No bed shall e'er *be guilty* of my *stay*,
No rest be interposer 'twixt us *twain*.
[*Exeunt.*

the cause delay
i. e. *himself and Antonio*

SCENE III. *Venice. A street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and* GAOLER.

Shylock. Gaoler, *look to him:* tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.
Antonio. Hear me *yet*, good Shylock.
Shylock. I'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The Duke shall grant me justice. I do wonder,
Thou *naughty* gaoler, that thou art so *fond*
To come *abroad* with him at his request.
Antonio. I pray thee, hear me speak.
Shylock. I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and [1]*dull-eyed* fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no *speaking;* I will have my bond.
[*Exit.*
Salarino. It is the most [2]*impenetrable* cur
That ever §*kept* with men.
Antonio. Let him alone:
I'll follow him no more with *bootless* prayers.

guard him closely
further
wicked
foolish
as to
into the streets
[1](a) *sad-looking* (b) *wanting in perception*
argument with you
[2]*not to be moved by pity*
lived
profitless, useless

No bed shall be answerable for any delay, and no sleep shall keep me away from Antonio longer than necessary.
§ ["This habitation, where thou *keep'st.*" (*Measure for Measure*, III. i. 10).]

He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times *made moan* to me; — *complained*
Therefore he hates me.
Salarino. I am sure the Duke
Will never *grant* this forfeiture to *hold.* — *allow hold good*
Antonio. The Duke cannot #deny the course of law:
For the *commodity* that strangers have — *convenience, privileges,*
With us in Venice, if it be denied, — *i. e. of trade.*
§Will much *impeach* the justice of the state; — *bring in question*
Since that the *trade and profit* of the city — *profitable trade*
Consisteth of all nations. Therefore, go:
These griefs and losses have so *bated* me, — *reduced*
That I shall hardly *spare* a pound of flesh — *yield*
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not!
[*Exeunt.*

Scene IV. *Belmont. A room in Portia's house.*

Enter Portia, Nerissa, Lorenzo, Jessica, *and* Balthasar.

Lorenzo. Madam, although I speak it in your presence,
You have a noble and a true *conceit* — *conception*
Of god-like *amity;* which appears most strongly — *friendship*
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a *gentleman* you send relief, — *dative*
How dear a *lover* of my lord your husband, — *dear friend*
I know you would be prouder of the work
Than *customary* bounty can enforce you. — *ordinary*
Portia. I never did repent *for* doing good, — *of*
Nor shall *not* now: for in companions — *doub. neg.*
That do converse and *waste* the time together, — *spend*
Whose souls †do bear an equal yoke of love,

Refuse to let the law take its course.
§ If we refuse to allow Shylock the privileges that have been granted in Venice to foreigners, we shall expose the justice of the State to reproach.
† Are united by the tie of mutual love.

There must be *needs* a like *proportion* — *of necessity*
Of *lineaments*, of manners and of spirit; — *resemblance*
Which makes me think that this Antonio, — *features*
Being the *bosom lover* of my lord, — *intimate friend*
Must needs be like my lord. If it be so,
How little is the cost I have bestow'd
In *purchasing* the #semblance of my *soul* — *freeing by purchase*
From out the state of hellish misery!
This *comes too near* the praising of myself: — i. e. *Bassanio out of*
Therefore no more of it: hear other things. — *is very like*
Lorenzo, I commit into your hands
The *husbandry* and §*manage* of my house — *stewardship*
Until my lord's return: for mine own part, — *management*
I have toward heaven breathed a secret vow
To live in prayer and *contemplation*, — *meditation*
Only attended by Nerissa here, — *five syllables*
Until her *husband* and my lord's return: — *husband's*
There is a *monastery* two miles off; — *convent*
And there will we abide. I do desire you
†Not to deny this imposition,
The which my love and some necessity
Now lays upon you.
Lorenzo. Madam, with all my heart:
I shall obey you in all *fair* commands. — *just*
Portia. My *people* do already know my *mind*, — *servants*
And will acknowledge *you and Jessica* — *purpose*
In place of Lord Bassanio and myself. — i. e. *as master and*
And so farewell, till we shall meet again. — *mistress*
Lorenzo. Fair thoughts and happy hours attend on you!
Jessica. I wish your ladyship all heart's content.
Portia. I thank you for your wish, and am well pleased
To *wish it back on you:* fare you well, Jessica. — *reciprocate it*
[*Exeunt Jessica and Lorenzo.*

Antonio, who so resembles Bassanio.
§ ["Wanting the *manage* of unruly jades." (*Richard II.*, III. iii. 179).]
† Not to refuse the task imposed upon you.

Now, Balthasar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And #use thou all the endeavour of a man
In speed to Padua: *see thou render* this — *take care to*
Into my cousin's hand, Doctor Bellario; — *give*
And, *look*, what notes and garments he doth give thee, — *take care*
Bring them, I pray thee, with *imagined speed* — *quick as thought*
Unto the *tranect*, to the *common ferry* — *ferry*
Which trades to Venice. Waste no time in words, — *public ferry-boat*
But get thee gone: I shall be there before thee.
Balthasar. Madam, I go with all *convenient* speed. [*Exit.* — *suitable*
Portia. Come on, Nerissa; I have work in hand
That you yet know not of; we'll see our husbands
Before they think of *us*. — *seeing them*
Nerissa. Shall they see us?
Portia. They shall, Nerissa.
I'll hold thee any wager, — *bet you what you like*
When we are both *accoutred* like young men, — *equipped, dressed*
I'll prove the [1]*prettier* fellow of the two, — [1]*more dashing*
And wear my dagger with the *braver grace*, — *more jauntingly*
And speak between the change of man and boy
With a *reed* voice, and turn §two *mincing* steps — *shrill*
Into a manly stride, and speak of *frays* — *short fights*
Like a fine bragging youth; and tell *quaint* lies, — *ingenious*
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not *do withal:* then I'll repent — *help it*
And wish, for all that, that I had not kill'd them;
And twenty of these *puny* lies I'll tell, — *petty*
That men shall swear I have discontinued school — *so that*
Above a twelvemonth. I have within my mind
A thousand *raw* tricks of these bragging Jacks, — *crude, clumsy*
Which I will practise.

#Make as much haste as a man possibly can.
§ Take one long stride like a man, in place of two short ones, as women step.

But come, I'll tell thee all my whole device
When I am in my *coach*, which stays for us
At the park gate; and therefore haste away,
For we must *measure* twenty miles to-day.
[*Exeunt.*

anachronism

travel

SCENE V. *The same. A garden.*

Enter LAUNCELOT *and* JESSICA.

Launcelot. Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise ye, I *fear* you. I was always plain with you, and so now I speak my *agitation* of the matter: therefore be of good cheer; for truly I think you are damned. There is but one hope in it that can do you any good; and that is but a kind of base hope *neither*.

am anxious for you
i. e. *cogitation*

too

Jessica. And what hope is that, I pray thee?

Launcelot. *Marry*, you may partly hope that you are not the Jew's daughter.

by Mary

Jessica. That were a kind of base hope, indeed: so the sins of my mother should be visited upon me.

Launcelot. Truly then I fear you are damned both by father and mother: thus when I shun Scylla, your father, I fall into Charybdis, your mother: well, you are *gone* both ways.

lost

Jessica. I shall be saved by my husband; he hath made me a Christian.

Launcelot. Truly, the more to blame he: we were Christians *enow* before; e'en as many as could well live, one *by* another. This making of Christians will raise the price of hogs; if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals *for money*.

enough
with

at any price

Enter LORENZO.

Jessica. I'll tell my husband, Launcelot, what you say: here he comes.

Lorenzo. I shall grow jealous of you shortly, Launcelot.

Jessica. Nay, you need not fear us, Lorenzo: Launcelot and I are *out.* He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth, for, in converting Jews to Christians, you raise the price of pork.

fallen out

Lorenzo. I think the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots. Go in, sirrah; bid them prepare for dinner.

Launcelot. #That is done, sir; they have all *stomachs.*

appetites

Lorenzo. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

Launcelot. That is done too, sir; only '*cover*' is the word.

lay the cloth on the table

Lorenzo. Will you cover then, sir?

Launcelot. Not so, sir, neither; I know my §duty.

Lorenzo. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

quibbling at every opportunity

Launcelot. For the table, sir, it shall be served in; *for* the meat, sir, it shall be covered; *for* your coming into dinner, sir, why, let it be as humours and *conceits* shall govern. [*Exit.*

as for

fancy

Lorenzo. O *dear* †*discretion,* how his words are [1]*suited!*

rare
faculty of discrimination
[1]*fitted to each other*

The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in [2]*better place,*
‡Garnish'd like him, that for a [3]*tricksy* word

many
[2]*higher station*
[3]*smart*

They are all prepared, for their appetites are keen.

§ Not to be covered (*i. e.* wear his hat) in the presence of his master.

† ["Well spoken; with good accent, and good *discretion.*" (*Hamlet,* II. ii. 498).]

‡ Furnished with brains like him.

#Defy the matter. How *cheer'st thou,* Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?
Jessica. Past all *expressing.* It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean *it,* then
In *reason* he should never come to heaven.
Why, if two gods should play some heavenly match,
And on the wager [1]*lay* two earthly women,
And Portia [2]*one,* there must be something else
[3]*Pawn'd* with the other; for the poor rude world
Hath not her [4]*fellow.*
Lorenzo. Even such a husband
Hast thou *of* me as she is for a wife.
Jessica. §Nay, but ask my opinion too of that.
Lorenzo. I will *anon:* first, let us go to dinner.
Jessica. Nay, let me praise you while I have a *stomach.*
Lorenzo. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.
Jessica. Well, I'll *set you forth.* [*Exeunt.*

cheer'st — *fares it with you*
expressing — *power of words to express*
it — i. e. *to live an upright life*
reason — *justice, fairness*
[1] *stake*
[2] i. e. *of the two wagered*
[3] *wagered*
[4] *equal in*
anon — *immediately*
stomach — *appetite, inclination* } *pun*
set you forth — (a) *describe you fully* (b) *or display you to advantage*

ACT IV.

SCENE I. *Venice. A court of justice.*

Enter the DUKE, *the Magnificoes,* ANTONIO, BASSANIO, GRATIANO, SALERIO, *and others.* — *Grandees*

Duke. What, is Antonio here?
Antonio. Ready, so please your Grace.
Duke. I am sorry for thee: thou art come to *answer* — *render account to*

Set the meaning at defiance in order to use a word in an ambiguous manner.
§ Do not be too sure of that, wait and hear my opinion of you.

A *stony* adversary, an inhuman wretch — *hard-hearted*
Uncapable of pity, void and empty — *incapable of*
From any *dram* of mercy. — *smallest particle*
Antonio. I have heard
Your Grace hath ta'en great pains to *qualify* — *modify*
His *rigorous* course; but since he stands *obdurate*, — *relentless*
And that no lawful means can carry me — *inflexible*
Out of his *envy's* reach, I do oppose — *malice*
My *patience* to his fury; and am arm'd — *fortitude*
To suffer, with *a quietness of spirit*, — *calm resignation*
The *very* tyranny and rage of his. — *utmost*
Duke. Go one, and call the Jew into court.
Salerio. He is ready at the door: he comes, my lord.
Enter Shylock.
Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but *lead'st this fashion of thy malice* — *keepest up this appearance of malice*
To the last *hour of act;* and then 'tis thought
Thou'lt show thy mercy and *remorse* more strange — *moment*
Than is thy strange *apparent* cruelty; — *relenting seeming*
And [1]*where* thou now *exact'st* the penalty, — [1]*whereas*
Which is a pound of this poor merchant's flesh, — *demandest*
Thou wilt not only *loose* the forfeiture, — *release, remit*
But touch'd with human gentleness and love,
Forgive a *moiety* of the principal; — *portion*
Glancing an eye of pity on his losses, — *dissyllable*
That have of late so *huddled* on his back, — *crowded*
Enow to press a royal merchant down
And *pluck commiseration of* his state — *extort pity for*
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender *courtesy.* — *kindness*
We all expect a gentle answer, Jew.
Shylock. I have *possess'd* your Grace of what I purpose; — *informed*
And by our holy Sabbath have I sworn
To have the due and *forfeit* of my bond: — *penalty*

If you *deny* it, let the danger *light* — *refuse alight,*
Upon your charter and your city's freedom.
You'll ask me, why I rather choose to have — *descend*
A weight of carrion-flesh than to receive
Three thousand ducats: I'll not answer that:
But say, it is my *humour:* is it answer'd? — *caprice*
What if my house be troubled with a rat, — *suppose*
And I be pleased to give ten thousand ducats
To have it *baned?* What, are you answer'd yet? — *poisoned*
Some men there are *love not* a gaping pig; — *cannot endure*
Some, that are mad if they behold a cat;
Some, when they hear the bagpipe: for affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes. Now, *for your answer,* — *to answer you*
As there is no *firm* reason to be render'd, — *sound*
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bagpipe;
So can I give no reason, *nor* I will *not,* — *doub. neg.*
More than a *lodged* hate and a certain loathing — *fixed, settled*
I bear Antonio, *that* I follow thus — *why*
A *losing* suit against him. Are you answer'd? — *involving loss*

Bassanio. This is no answer, thou unfeeling man,
To excuse the *current* of thy cruelty. — *course*

Shylock. I am not *bound* to please thee with my answer. — *obliged*

Bassanio. Do all men kill the things they do not love?

Shylock. Hates any man the thing he would not kill?

Bassanio. Every *offence* is not a hate at first. — *feeling of resentment*

Shylock. What, wouldst thou have a serpent sting thee twice?

Antonio. I pray you, *think you question* with *the Jew:* — *consider you are arguing Shylock, a cruel man*
You may as well go stand upon the beach
And bid the *main flood bate* his usual height; — *the ocean diminish*
You may as well use *question* with the wolf — *argument*

Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops, and to make no noise,
When they are *fretten* with the gusts of heaven; *fretted, agitated*
You may as well do anything most hard,
As seek to soften that—than which what's harder?—
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no further means,
But with all #brief and plain conveniency
Let me have *judgment* and the Jew his will. *sentence given against me*
Bassanio. For thy three thousand ducats here is six.
Shylock. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not *draw* them; I would have my bond. *accept*
Duke. How shalt thou hope for mercy, *rendering* none? *when you render*
Shylock. What *judgment* shall I dread, doing no wrong? *doom sentence passed*
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in *abject* and in slavish *parts*, *mean*
Because you bought them: shall I say to you, *duties*
Let them be free, marry them to your heirs?
Why sweat they under burthens? let their beds
Be made as soft as yours, and let their *palates*
Be *season'd* with *such* viands? You will answer *tastes gratified*
'The slaves are ours:' so do I answer you: *of the like kind*
The pound of flesh, which I demand of him,
Is dearly bought; 'tis mine and I will have it.
If you *deny* me, fie upon your law! *refuse*
There is no force in the decrees of Venice.
I stand for judgment: answer; shall I have it?
Duke. *Upon* my *power* I may dismiss this court, *by virtue of authority*
Unless Bellario, a learned doctor,

With all brevity and plain declaration that befit the administration of justice.

Whom I have sent for to *determine* this, *decide*
Come here to-day.
Salerio. My lord, here stays *without* *outside*
A messenger with letters from the doctor,
New come from Padua. *just*
Duke. Bring us the letters; call the messenger.
Bassanio. Good cheer, Antonio! What, man, courage *yet!* *still*
The Jew shall have my flesh, blood, bones, and all,
Ere thou shalt lose for me one drop of blood.
Antonio. I am a *tainted wether* of the flock, *diseased sheep*
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employ'd, Bassanio,
Than to live still, and write mine epitaph.
Enter NERISSA, *dressed like a lawyer's clerk.*
Duke. Came you from Padua, from Bellario?
Nerissa. From both, my lord. Bellario greets your Grace. [*Presenting a letter.*
Bassanio. Why dost thou *whet* thy knife so earnestly? *sharpen*
Shylock. To cut the forfeiture from that bankrupt there.
Gratiano. Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen; but no metal can,
No, not the *hangman's* axe, bear half the keenness *executioner's*
Of thy sharp *envy.* Can no prayers pierce thee? *malice*
Shylock. No, none that thou hast wit enough to make.
Gratiano. O, be thou damn'd, #inexecrable dog!
And §for thy life let justice be accused.
Thou almost makest me waver in my faith *be of the same opinion as*
To hold opinion with Pythagoras,

Not possible to be execrated enough.
§ Let justice be accused for suffering thee to live.

That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his *fell* soul *fleet*,
And, whilst thou lay'st in thy unhallow'd dam,
Infused itself in thee: for thy desires
Are wolvish, bloody, #starved, and ravenous.

Shylock. Till thou canst rail the seal from off my bond,
Thou but *offend'st* thy lungs to speak so loud:
Repair thy wit, good youth, or it will fall
To *cureless* ruin. I stand here for law.

Duke. This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?

Nerissa. He *attendeth* here *hard by*,
To know your answer, whether you'll admit him.

Duke. With all my heart. Some three or four of you
Go give him courteous *conduct* to this place.
Meantime the court shall hear Bellario's letter.

Clerk. [*Reads*] "Your Grace shall understand that at the receipt of your letter I am very sick: but *in the instant* that your messenger came, in *loving visitation* was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the *cause in controversy* between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning,—the greatness whereof I cannot enough commend,—comes, with him, at my *importunity*, to *fill up* your Grace's request in my stead. I beseech you, let his §lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to

formerly dwelt in
cruel
take flight
injurest
past cure
waits
close at hand
escort
at the moment
visit of friendship
matter in dispute
earnest request
fulfil

As ravenous as a wild beast when starved.

§ Let his youthfulness be no hindrance to his receiving respectful consideration.

your gracious acceptance, #whose trial shall
better publish his commendation."
Duke. You hear the learn'd Bellario, what
he writes:
And here, I take it, is the doctor come.
Enter PORTIA, *dressed like a doctor of laws.*
Give me your hand. Come you from old
Bellario?
Portia. I did, my lord.
Duke. You are welcome: take your place.
Are you acquainted with the §*difference* — *dispute*
That holds this present question in the court?
Portia. I am informed *throughly* of the cause. — *thoroughly*
Which is the merchant here, and which the Jew?
Duke. Antonio and old Shylock, both stand
forth.
Portia. Is your name Shylock?
Shylock. Shylock is my name.
Portia. Of a strange nature is the suit you
follow;
†Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his *danger,* do you not? — *power of inflicting injury*
Antonio. Ay, so he says.
Portia. Do you confess the bond?
Antonio. I do.
Portia. Then must the Jew be merciful.
Shylock. On what compulsion must I? tell
me that.
Portia. The quality of mercy is not *strain'd,* — *forced, constrained*
It droppeth as the gentle rain from heaven
Upon the place beneath: *it is twice blest;* — *bestows a double blessing*
It blesseth him that gives, and him that takes:
‡'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;

Your experience of him shall make his merits better known.
§ The dispute that forms the subject of the present discussion.
† Yet in such strict legal form that the law cannot find a flaw in your procedure.
‡ It shows itself mightiest in those who have the greatest power.

His sceptre *shows* the force of temporal power, — *is the emblem of*
#The attribute to awe and majesty, — *on which depends*
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the heart of kings,
It is an *attribute* to God himself; — *essential quality*
And earthly power doth then *show* likest God's — *appear*
When mercy *seasons* justice. Therefore, Jew, — *tempers*
Though *justice be thy plea*, consider this, — *you plead for strict justice*
That, in the course of justice, none of us
Should see salvation: we do pray for mercy; — *would give back*
And that same prayer doth teach us all to *render* — *spoken*
The deeds of mercy. I have *spoke* thus much — *soften*
To *mitigate* the justice of thy plea;
Which if thou follow, this strict court of Venice — *if you insist on strict justice*
Must [1]*needs* give sentence 'gainst the merchant there. — [1]*of necessity*
Shylock. My deeds upon my head! I *crave* the law, — *vehemently desire*
The penalty and forfeit of my bond.
Portia. Is he not able to *discharge the money?* — *pay the debt*
Bassanio. Yes, here I *tender* it for him in the court; — *offer*
Yea, thrice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On *forfeit* of my hands, my head, my heart: — *condition of forfeiting*
If this will not suffice, it must appear
That malice *bears down truth.* And I beseech you, — *outweighs honor, honesty*
Wrest once the law to your authority: — *make the law yield*
To do a great right, do a little wrong,
And *curb* this cruel devil *of* his will. — *for once restrain from gratifying*
Portia. It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.

"The thing attributed or assigned for the purpose of inspiring awe and symbolizing majesty."—(Hudson).

Shylock. A Daniel come to judgment! yea, a Daniel!
O wise young judge, how I do honour thee!
Portia. I pray you, let me look upon the bond.
Shylock. Here 'tis, most reverend doctor, here it is.
Portia. Shylock, there's thrice thy money offer'd thee.
Shylock. An oath, an oath, I have an oath *in* heaven:
Shall I lay perjury upon my soul?
No, not *for* Venice.
Portia. Why, this bond is *forfeit;*
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.
Shylock. When it is paid according to the *tenour.*
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving *pillar,*
Proceed to judgment: by my soul I swear
There is no [1]*power* in the tongue of man
To alter me: I *stay here* on my bond.
Antonio. Most heartily I do beseech the court
To give the judgment.
Portia. Why then, thus it is:
You must prepare your bosom for his knife.
Shylock. O noble judge! O excellent young man!
Portia. For the intent and purpose of the law
Hath full relation to the penalty
Which here appeareth due upon the bond.
Shylock. 'Tis very true: O wise and upright judge!

to
i. e. *the whole wealth of*
forfeited
terms
support, upholder
pronounce sentence
[1]*dissyllable*
wait for the carrying out
deliver sentence
apply fully

How much *more elder* art thou than thy looks! — *double comparative*
Portia. Therefore lay bare your bosom.
Shylock. Ay, his breast:
So says the bond:—doth it not, noble judge?—
'Nearest his heart:' those are the very words.
Portia. It is so. Are there *balance* here to weigh — *scales*
The flesh?
Shylock. I have them ready.
Portia. Have *by* some surgeon, Shylock, *on your charge,* — *ready at hand* / *at your expense*
To stop his wounds, lest he do bleed to death.
Shylock. Is it so *nominated* in the bond? — *named, provided*
Portia. It is not so express'd: but what of that?
'Twere good you do so much *for* charity. — *out of*
Shylock. I cannot find it; 'tis not in the bond.
Portia. You, merchant, have you anything to say?
Antonio. But little: I am *arm'd* and well prepared. — *fortified with courage*
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to *this* for you; — i. e. *extremity*
For *herein* Fortune shows herself more kind — *in my case*
Than is her custom: it is *still* her *use* — *constantly* / *custom*
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An *age of* poverty; from which *lingering penance* — *old age passed in long enduring suffering*
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I loved you, speak *me fair in death;* — *well of me when dead*
And, when the tale is told, bid her be judge
Whether Bassanio had not once a *love.* — *dear friend*
*Repent but you that you shall lose your friend,
And he repents not that he pays your debt; — *he also*
For if the Jew do cut *but* deep enough, — *only*
I'll pay it *presently* with all my heart. — *instantly*
Bassanio. Antonio, I am married to a wife

* If you only regret losing me, your friend.

Which is as dear to me as life itself; — *who*
But life itself, my wife, and all the world,
Are not with me *esteem'd* above thy life: — *valued*
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
Portia. Your wife would give you little thanks for that,
If she were *by*, to hear you make the offer. — *near*
Gratiano. I have a wife, whom, I protest, I love:
I would she were in heaven, *so* she could — *so that*
Entreat some power to change this currish Jew.
Nerissa. 'Tis well you offer it behind her back;
The wish would make *else* an unquiet house. — *otherwise*
Shylock. [*Aside*] These *be* the Christian husbands. I have a daughter; — *are*
Would any of the *stock* of Barrabas — *race*
Had been her husband rather than a Christian!
[*Aloud*] We *trifle* time: I pray thee, *pursue* sentence. — *waste*
Portia. A pound of that same merchant's flesh is thine: — *complete the judgment*
The court awards it, and the law doth give it.
Shylock. Most rightful judge!
Portia. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
Shylock. Most learnéd judge! *A sentence!* Come, prepare! — i. e. *is pronounced*
Portia. Tarry a little; there is something else.
This bond doth give thee here no *jot* of blood; — *smallest portion*,
The words expressly are 'a pound of flesh:' — i. e. *a drop*
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, *confiscate* — *confiscated*

Unto the state of Venice.
Gratiano. O upright judge! Mark, Jew: O learned judge!
Shylock. Is that the law?
Portia. Thyself shalt see the *act:* — *decree*
For, *as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest.
Gratiano. O learned judge! Mark, Jew: a learned judge!
Shylock. I take this offer, then; pay the bond thrice,
And let the Christian go.
Bassanio. Here is the money.
Portia. *Soft!* — *stay*
The Jew shall have *all* justice; *soft!* no haste: — *complete*
He shall have nothing but the penalty.
Gratiano. O Jew! an upright judge, a learned judge!
Portia. Therefore prepare thee to cut off the flesh.
Shed thou no blood; nor cut thou less nor more
But just a pound of flesh: if thou cut'st more
Or less than a *just* pound, be it but so much — *an exact*
As makes it light or heavy in the *substance,* — *gross weight*
Or the division of the twentieth part
Of one *poor* scruple, nay, if the scale do turn — *small*
But in the *estimation* of a hair, — *reckoning*
Thou diest and all thy goods are *confiscate.* — *confiscated*
Gratiano. A second Daniel, a Daniel, Jew!
Now, infidel, I have you on the hip.
Portia. Why doth the Jew pause? take thy forfeiture.
Shylock. Give me my principal, and let me go.
Bassanio. I have it ready for thee; here it is.
Portia. He hath refused it in the open court:
He shall have merely justice and his bond.
Gratiano. A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.

* Insist strongly upon the strict letter of the law.

Shylock. Shall I not have ***barely*** my principal? — *merely*
Portia. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shylock. Why, then the devil give him good of it!
I'll stay no longer *question.* — *discussion*
Portia. Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an ***alien*** — *foreigner*
That by direct or indirect attempts
He seek the life of any *citizen,* — *native of Venice*
The party 'gainst the which he doth *contrive* — *plot*
Shall seize one half his goods; the other half
Comes to the *privy coffer* of the state; — i. e. *as forfeit*
And the offender's life lies *in* the mercy — *private treasury*
Of the Duke only, *'gainst all other voice.* — *at*
In which [1]*predicament,* I say, thou stand'st; — *without appeal*
For it appears, by [2]*manifest proceeding,* — [1]*category, condition*
That indirectly, and directly too, — [2]*plain evidence*
Thou hast [3]*contrived* against the [4]*very life* — [3]*plotted*
Of the defendant; and thou hast incurr'd — [4]*the life itself*
The danger formerly by me *rehearsed.* — *recited*
Down, therefore, and beg mercy of the Duke. — *on your knees*
Gratiano. Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being *forfeit* to the state, — *forfeited*
Thou hast not left the *value* of a cord; — *price*
Therefore thou must be hang'd at the state's charge.
Duke. That thou *shalt* see the difference of our *spirits,* — *may'st dispositions*
#I pardon *thee* thy life before thou ask it: — *dative*
For half thy wealth, it is Antonio's; — *as for*
The other half comes to the general state,
§Which *humbleness* may drive unto a fine. — *humility*

I remit the penalty of death.
§ "Which submission on your part may induce me to commute for a fine." (*Cl. Pr.*).

Portia. Ay, *for* the state, not *for* Antonio. — *as regards*
Shylock. Nay, take my life and all; *pardon not that:
You take my house, when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live.
Portia. What mercy can you *render* him, Antonio? — *grant*
Gratiano. A halter gratis; nothing else, for God's sake.
Antonio. So please my lord the Duke and all the court
§To *quit* the fine for one half of his goods, — *remit*
I am content; *so* he will let me have — *provided*
The other half in *use*, to *render* it, — *trust*
Upon his death, unto the gentleman — *give it back*
That lately stole his daughter:
Two things provided more, that, for this favour, — *on two more conditions*
He *presently* become a Christian; — *immediately*
The other, that he do *record* a gift, — *register*
Here in the court, of all he dies *possess'd*, — *possessed of*
Unto his son Lorenzo and his daughter.
Duke. He shall do this, or else I do *recant* — *revoke*
The pardon that I *late* pronounced here. — *lately*
Portia. Art thou contented, Jew? what dost thou say?
Shylock. I am content.
Portia. Clerk, *draw* a deed of gift. — *draw up*
Shylock. I pray you, give me leave to go from hence;
I am not well: send the deed after me,
And I will sign it.
Duke. Get thee gone, but do it.
Gratiano. In christening shalt thou have two godfathers:
Had I been judge, thou shouldst have had *ten more*, — i. e. *twelve jurymen*

* Do not remit that part of the penalty.
§ To remit the fine that you intend to fix in the place of the confiscation of one half of his goods.

To bring thee to the gallows, not the font.
[*Exit Shylock.*
Duke. Sir, I *entreat* you home with me to dinner. — *invite*
Portia. I humbly do desire your Grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.
Duke. I am sorry that your leisure *serves you not.* — *is not at your disposal*
Antonio, *gratify* this gentleman, — *recompense*
For, in my mind, you are much *bound* to him. — *beholden*
[*Exeunt Duke and his train.*
Bassanio. Most worthy gentleman, I and my friend
Have by your wisdom been this day *acquitted* — *released from*
Of grievous penalties; in *lieu whereof,* — *in return for which*
Three thousand ducats, due unto the Jew,
We freely *cope* your courteous pains *withal.* — *requite with*
Antonio. And stand indebted, over and above,
In love and service to you evermore.
Portia. He is well paid that is well satisfied;
And I, delivering you, am satisfied,
And therein do account myself well paid:
#My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
Bassanio. Dear sir, of *force* I must *attempt* you further: — *necessity urge*
Take some remembrance of us, as a *tribute,* — *acknowledgment of grateful devotion*
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.
Portia. You press me *far,* and therefore I will yield. — *hard*
[*To Antonio*] Give me your gloves, I'll wear them for your sake;
[*To Bassanio*] And, for your *love,* I'll take this ring from you; — *friendship*

My mind has never desired greater reward than the satisfaction derived from doing a good action.

Do not draw back your hand; I'll take no more;
And you in *love shall not deny* me this.
friendship will not refuse

Bassanio. This ring, good sir, alas, it is a trifle!
I will not *shame* myself *to give* you this.
put myself to shame

Portia. I will have nothing else [1]*but only* this;
And now methinks I have a *mind to* it.
by giving

Bassanio. There's more depends on this than on the value.
The *dearest* ring in Venice will I give you
[1]except strong desire for most costly

And find it out by *proclamation:*
five syllables

Only for this, I pray you, pardon me.

Portia. I see, sir, you are *liberal* in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answer'd.
generous

Bassanio. Good sir, this ring was given me by my wife;
And when she put it *on*, she made me vow
That I should neither sell nor give nor lose it.
i.e. my finger

Portia. That # *'scuse* serves many men to save their gifts.
excuse

An if your wife be not a mad-woman,
And know how well I have deserved the ring,
if

She would not *hold out enemy* for ever,
For giving it to me. Well, peace be with you!
hold out as, i.e. continue your enemy

[*Exeunt Portia and Nerissa.*

Antonio. My Lord Bassanio, let him have the ring:
Let his deservings and my love *withal*
Be valued 'gainst your wife's *commandment.*
in consequence of
with it, i.e. as well

Bassanio. Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house: away! make haste.
four syllables

[*Exit Gratiano.*

Come, you and I *will* thither *presently*;
And in the morning early will we both
Fly toward Belmont: come, Antonio. [*Exeunt.*
(go) instantly

["And laid good *'scuse* upon your ecstasy." (*Othello*, IV. i. 80).] The only other passage in Shakespeare where this contraction occurs.

SCENE II. *The same. A street.*

Enter PORTIA *and* NERISSA.

Portia. *Inquire* the Jew's house *out*, give him this deed — *find out by inquiry*
And let him sign it: we'll away to-night
And be a day before our husbands home:
This deed will be *well* welcome to Lorenzo. — *very*

Enter GRATIANO.

Gratiano. Fair sir, you are well *o'erta'en:* — *overtaken*
My Lord Bassanio upon more *advice* — *deliberation*
Hath sent you here this ring, and doth entreat
Your company at dinner.
Portia. That cannot be:
His ring I do accept most thankfully:
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
Gratiano. That will I do.
Nerissa. Sir, I *would* speak with you. — *desire to*
[*Aside to Portia*] I'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.
Portia. [*Aside to Nerissa*] Thou *mayst*, I warrant. We shall have *old* swearing — *canst*; *vigorous*
That they did give the rings away to men;
But we'll *outface* them, and outswear them too. — *put out of countenance*
[*Aloud*] Away! make haste: thou know'st where I will tarry.
Nerissa. Come, good sir, will you show me to this house? [*Exeunt.*

ACT V.

SCENE I. *Belmont. Avenue to Portia's house.*

Enter LORENZO *and* JESSICA.

Lorenzo. The moon shines bright: *in* such a night as this, — *during*
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus, methinks, mounted the Troyan walls, — *dissyllable*

And #sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.
Jessica. In such a night
Did Thisbe *fearfully* o'ertrip the dew, *timorously*
And saw the lion's shadow *ere himself*, *before she saw the lion himself*
And ran dismay'd away.
Lorenzo. In such a night
Stood Dido with a willow in her hand
Upon the wild sea-banks, and *waft* her *love* *beckoned to lover*, i. e. *Æneas return*
To *come again* to Carthage.
Jessica. In such a night
Medea gather'd the enchanted herbs
That did *renew* old Æson. *make young again*
Lorenzo. In such a night
Did Jessica steal from the wealthy Jew,
And with an *unthrift love* did run from Venice *unthrifty lover*
As far as Belmont.
Jessica. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And *ne'er a true one.* *not one of them true*
Lorenzo. In such a night
Did pretty Jessica, like a little *shrew*, *scolding woman*
Slander her love, and he forgave it her.
Jessica. I would §out-night you, did nobody come;
But, hark, I hear the footing of a man.
Enter Stephano.
Lorenzo. Who comes so fast in silence of the night?
Stephano. A friend.
Lorenzo. A friend! what friend? your name, I pray you, friend?
Stephano. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays

Breathed out his passionate love in sighs.
§ Out-do you in recounting what took place on memorable nights.

For happy wedlock hours.

Lorenzo. Who comes with her?

Stephano. None but a holy hermit and her maid.

I pray you, is my master yet return'd?

Lorenzo. He is not, *nor* we have *not* heard from him. — *doub. neg.*

But go we in, I pray thee, Jessica,
And *ceremoniously* let us prepare — *with all due ceremony*
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Launcelot. Sola, sola! wo ha, ho! sola, sola!

Lorenzo. Who calls?

Launcelot. Sola! did you see Master Lorenzo? Master Lorenzo, sola, sola!

Lorenzo. Leave hollaing, man: here.

Launcelot. Sola! where? where?

Lorenzo. Here.

Launcelot. Tell him there's a *post* come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.* — *messenger, courier*

Lorenzo. Sweet soul, let's in, and there *expect* their coming. — *await*

And yet no matter: why should we go in?
My friend Stephano, *signify*, I pray you, — *announce*
Within the house, your mistress is at hand;
And bring your *music* forth into the air. — *musical instruments*

[*Exit Stephano.*

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony. — *accord with the sky*
Sit, Jessica. Look how the *floor of heaven*
Is thick inlaid with *patines* of bright gold: — *plates (of metal)*
There's not the smallest orb which thou behold'st
But *in his motion* like an angel sings, — *as it moves*
Still quiring to the young-eyed cherubins; — *always singing*
Such harmony is in immortal souls;

#But whilst this muddy vesture of decay.
Doth grossly close it in, we cannot hear it.
Enter Musicians.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music. [*Music.*

Jessica. I am never merry when I hear sweet music.

Lorenzo. The reason is, your spirits are *attentive:*
For do but note a wild and [1]*wanton* herd,
Or *race* of youthful and *unhandled* colts,
[2]*Fetching* mad bounds, bellowing and neighing loud,
Which [3]*is* the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any *air of music* touch their ears,
You shall perceive them make a *mutual* stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so *stockish,* hard and full of rage,
But music for the time doth change *his* nature.
The man that hath no music in himself,
Nor is *not* moved with concord of sweet sounds,
Is fit for §treasons, *stratagems* and *spoils:*
The *motions* of his *spirit* are dull as night
And his affections dark as †Erebus:
Let no such man be trusted. Mark the music.
Enter Portia *and* Nerissa.

Portia. That light we see is burning in my hall.
How far that little candle throws *his* beams!
So shines a good deed in a *naughty* world.

Nerissa. When the moon shone, we did not see the candle.

engrossed with the music
[1]*frolicsome breed not broken in*
[2]*taking*
[3]*indicates musical air*
common
insensible, stupid
its
doub. neg. plots
acts of spoliation
actions
mind (one syllable)
its
wicked

But whilst the impure, *muddy,* corruptible body like a garment (vesture of decay) encloses the soul with its material nature (grossly).

§ ["Heady murder, spoil and villainy." (*Henry V.*, III. iii. 32).]

†["Not *Erebus* itself were dim enough to hide thee from prevention." (*Julius Cæsar,* II. i. 84).]

Portia. So doth the greater glory dim the less:
A [1]*substitute* shines *brightly* as a king,
Until a king be *by;* and then his *state*
Empties itself, as doth an inland brook
Into the *main of waters.* Music! hark!
Nerissa. It is your *music,* madam, *of the house.*
Portia. Nothing is good, I see, *without respect:*
Methinks it sounds much sweeter than by day.
Nerissa. Silence bestows that virtue on it, madam.
Portia. The crow doth sing as sweetly as the lark,
When neither is *attended;* and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
[#]To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awaked. [*Music ceases.*
Lorenzo. That is the voice,
Or I am much deceived, of Portia.
Portia. He knows me as the blind man knows the cuckoo,
By the bad voice.
Lorenzo. Dear lady, welcome home.
Portia. We have been praying for our husbands' healths,
Which *speed,* we hope, the better for our words.
Are they return'd?
Lorenzo. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
Portia. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;

[1] *viceroy as brightly present pomp is merged ocean household musicians*

without reference to, the circumstances i. e. *absolutely in itself*

attended to, taken notice of

fare

[#] So as to obtain the honor they deserve.

Nor you, Lorenzo; Jessica, nor you.
[*A tucket sounds.*
Lorenzo. Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.
Portia. This night methinks is but the daylight sick;
It looks a little paler: 'tis a day,
Such as the day is when the sun is hid.
Enter BASSANIO, ANTONIO, GRATIANO, *and their followers.*
Bassanio. We should hold day with the Antipodes,
#If you would walk in absence of the sun.
Portia. Let me give light, but let me not be *light;* — *frivolous*
For a light wife doth make a *heavy* husband, — *sorrowful*
And never be Bassanio so for me:
But God *sort* all! You are welcome home, my lord. — *dispose*
Bassanio. I thank you, madam. Give welcome to my friend.
This is the man, this is Antonio,
To whom I am so infinitely bound.
Portia. You should in all *sense* be much bound to him, — *reason*
For, as I hear, he was much bound for you.
Antonio. No more than I am well *acquitted* of. — *repaid for*
Portia. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I *scant* this *breathing courtesy.* — *cut short consisting merely of breath*
Gratiano. [*To Nerissa*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were dead that had it, for my part,

If you (Portia) would walk abroad at night (in the absence of the sun), we should have day at the same time as those dwelling on the opposite side of the world.

Since you do take it, love, so much at heart.
Portia. A quarrel, ho, *already!* what's the matter? — *so soon after marriage*
Gratiano. About a hoop of gold, a paltry ring — *subject of your dispute*
That she did give me, whose *posy was — *motto*
For all the world like cutler's poetry
Upon a knife, 'Love me, and *leave me not.*' — *do not part with me*
Nerissa. *What* talk you of the posy or the value? — *why*
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been *respective*, and have kept it. — *mindful of me*
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair *on's* face that had it. — *on his*
Gratiano. He will, an if he live to be a man.
Nerissa. Ay, if a woman live to be a man.
Gratiano. Now, by this hand, I gave it to a youth,
A kind of boy, a little *scrubbed* boy, — *small, stunted*
No higher than thyself, the judge's clerk,
A *prating* boy, that begg'd it as a fee: — *full of words*
I could not *for my heart deny* it him. — *because of my feelings*
Portia. You were to blame, I must be plain with you, — *refuse*
To part *so slightly* with your wife's first gift; — *for so slight a reason*
A thing stuck on with oaths upon your finger
And so rivetted with *faith* unto your flesh. — *a vow of faithfulness*
I gave my *love* a ring and made him swear — *lover*
Never to part with it; and here he stands;
I dare be sworn for him he would not *leave* it, — *part with*
Nor pluck it from his finger, for the wealth
That the world *masters.* Now, in faith, Gratiano, — *is possessed*
You give your wife too unkind a cause of *grief:* — *grievance*
An 'twere to me, I should be mad at it.
Bassanio. [*Aside*] Why, I *were best* to cut my left hand off, — *it would be best for me*
And swear I lost the ring defending it.

* ["Is this a prologue, or the *posy* of a ring?" (*Hamlet*, III. ii. 139).]

Gratiano. My Lord Bassanio gave his ring away
Unto the judge that begg'd it and indeed
Deserved it too: and then the boy, his clerk,
That took some *pains in writing*, he begg'd mine;
And neither *man* nor master would take aught
But the two rings.
Portia. What ring gave you, my lord?
Not that, I hope, which you received *of* me.
Bassanio. If I *could add* a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it, it is gone.
Portia. Even so *void* is your false heart of truth.
By heaven, I'll cease to be your wife
Until I see the ring.
Nerissa. And so with you
Till I again see mine.
Bassanio. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would *conceive* for what I gave the ring,
And how unwillingly I *left* the ring,
When nought would be accepted but the ring,
You would *abate* the strength of your displeasure.
Portia. If you had known the *virtue* of the ring,
Or half her worthiness that gave the ring,
*Or your own honour to *contain* the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any *terms of zeal, wanted* the modesty
To *urge* the thing held as a §*ceremony?*
Nerissa teaches me what to believe:

trouble in drawing up documents
servant
from
were capable of adding
empty
were willing to understand
let go
diminish
power
keep safe
earnestness
as to have wanted
press for
sacred emblem

*Or your honor involved in the safe-keeping, holding fast, of the ring.

§ ["Disrobe the images, if you do find them deck'd with *ceremonies*." (*Julius Cæsar*, I. i. 67).]

I'll *die for't but* some woman had the ring. — *stake my life*
Bassanio. No, by my honour, madam, by my soul,
No woman had it, but a *civil doctor*, — *doctor of civil law*
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did *deny* him — *refuse*
And suffer'd him to go displeased away;
Even he that did *uphold* the very life — *defend and preserve*
Of my dear friend. What *should I say*, sweet lady? — *was I to say*
I was enforced to send it after him;
I was #beset with shame and courtesy;
My honour would not let ingratitude
So much *besmear* it. Pardon me, good lady; — *stain*
For, by these blessed §*candles of the night*, — *stars*
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor.
Portia. Let not that doctor e'er come near my house:
Since he hath got the jewel that I loved,
And that which you did swear to keep for me.
Antonio. I am the unhappy *subject* of these quarrels. — *cause* / *disputes*
Portia. Sir, grieve not you; you are welcome notwithstanding.
Bassanio. Portia, forgive me this *enforced* wrong; — *unavoidable, forced upon me*
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself,——
Portia. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your *double* self, — *deceitful*
And there's an oath *of credit*. — *worthy of belief*
Bassanio. Nay, but hear me:
Pardon this fault, and by my soul I swear

Urged on all sides by the shame of ingratitude and the claims of courtesy.
§ ["*Night's candles* are burnt out." (*Romeo and Juliet*, III. v. 9).]
["There's husbandry in heaven; their *candles* are all out." (*Mac.*, II. i. 5).]

I never more will break an oath with thee.
Antonio. I once did lend my body for his
wealth; — *welfare; prosperity*
Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again, — *i. e. my body would have perished*
My soul upon the forfeit, that your lord
Will never more break faith *advisedly.* — *knowingly, deliberately*
Portia. Then you shall be his surety. Give him this,
And bid him keep it better than the other.
Antonio. Here, Lord Bassanio; swear to keep this ring.
Bassanio. By heaven, it is the same I gave the doctor!
Portia. You are all amazed:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa, there her clerk: Lorenzo here
Shall *witness* I set forth as soon as you, — *bear witness*
And *even but now* return'd: I have not yet — *only just a few moments ago*
Enter'd my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect: unseal this letter *soon;* — *quickly*
There you shall find three of your argosies
Are *richly* come to harbour *suddenly:* — *with rich cargoes unexpectedly*
You shall not know by what strange accident
I *chanced on* this letter. — *happened to get possession of*
Antonio. I am dumb.
Bassanio. Were you the doctor and I knew you not?
Gratiano. Were you the clerk and yet I knew you not?
Antonio. Sweet lady, you have given me life and *living;* — *means of living*
For here I read for certain that my ships
Are safely come to *road.* — *harbor*
Portia. How now, Lorenzo!
My clerk hath some good comforts too for you.

*["This is the imposthume of much *wealth* and peace." (*Hamlet*, IV. iv. 27).]

Nerissa. Ay, and I'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.
Lorenzo. Fair ladies, you drop manna in the way
Of starved people.
Portia. It is almost morning,
And yet I am sure you are not *satisfied* — *fully satisfied*
Of these events *at full.* Let us go in; — *in detail*
And charge us there upon #inter'gatories,
And we will answer all things faithfully.
Gratiano. Well, while I live I'll *fear* no other thing — *be anxious about*
So *sore* as keeping safe Nerissa's ring. [*Exeunt.* — *grievously*

["What earthly name to *interrogatories*
Can task the free breath of a sacred king?" (*King John*, III. i. 147).]

NOTES

Act I. Scene I

Line 9. **Argosies.** Large merchant vessels, so called from Jason's ship, the Argo.

12. **Petty traffickers.** Small trading vessels. These are tossed about by the waves and bob up and down, while the large vessels pass on with a steady motion. Thus the smaller vessels are described as paying homage to the larger, as the poor courtesy to the rich.

15. **Venture.** Merchandise sent to sea for the purpose of trade.

27. **Wealthy Andrew.** The name Andrew is said to have been derived from Andrea Doria, the famous Genoese Admiral.

50. **Two-headed Janus.** Among the Romans Janus was worshipped as the god of the rising and the setting sun. He was represented with two faces, one toward the east, smiling and joyful, welcoming the rising sun; the other toward the west, pensive and sad, regretting his departure. Salarino contrasts the cheerful man and the sour man by referring to the two heads of Janus.

56. **Nestor.** The oldest and wisest of the Greek heroes who took part in the Trojan war. His name has come to be regarded as the personification of wisdom and profound gravity.

78. **A stage.** Compare "All the world's a stage." *(As You Like It.* II. vii.)

79. **The fool.** A character in the old comedies.

82. **Cool.** Groans and sighs were said to reduce the temperature of the heart.

93. **Sir Oracle.** A pompous wiseacre.

161. **Prest.** Ready.

165. **Fair speechless messages.** Loving glances from Portia.

167. **Portia.** The daughter of Cato Uticensis, and wife of Brutus, one of the conspirators against Julius Caesar.

172. **Colcho's strand.** Colchis (modern Mingrelia) is a country of Asia, bordering on the Black Sea. Thither Jason, son of Aeson of Iolchus, sailed in search of the Golden Fleece. This was the fleece of the ram on which Phrixus escaped to Colchis, the kingdom of Aeëtes. There Phrixus married Chalciope, daughter of Aeëtes. Phrixus sacrificed the

ram to Zeus, and gave the golden fleece to Aeëtes, who fastened it to an oak tree in the grove of Ares, where it was guarded by a dragon. (See note on III. ii. 236.)

Act I. Scene II

20. **Blood.** The passions, as distinct from intellect or reason.

42. **Neapolitan Prince.** He talks of nothing but his horse. The Neapolitans of this period were famed for equestrian skill.

49. **County Palatine.** The Count of the Palatine of the Rhine.

53. **Weeping Philosopher.** Heraclitus of Ephesus. So-called because he constantly lamented the follies of mankind.

55. **Death's head.** A skull.

74. **He hath neither Latin, French, nor Italian.** Portia here refers to the young Englishmen who, although they enjoyed the advantages of travel, remained ignorant of every language save their own.

81. **Round hose.** The round, swelling, puffed out breeches of the Tudor period.

89. **Sealed under.** The surety signs his name below the name of the person for whom he is guarantor. The poet here refers to the old friendship between Scotland and France.

107. **Sponge.** One who soaks up wine, as a sponge soaks up water. A drunkard.

131. **The four strangers.** Nerissa has named six. "Four" is interesting as a Shakespearean slip.

Act I. Scene III

1. **Ducat.** A coin valued at from $2.27 to $2.32.

12. **Good man.** Wealthy man.

20. **The Rialto.** A place in Venice resembling our modern "exchange" or "bourse."

34. **Pork.** The Jews were forbidden to eat pork.

35. An allusion to the devil's entering into the herd of swine. *(St. Matt.,* VIII.)

35. **Your prophet.** Jesus Christ.

Nazarite. An inhabitant of Nazareth.

42. **Fawning publican.** Publican, a Roman tax-gatherer in Palestine; a class of officials hated by the Jews. But "fawning" is not an epithet descriptive of the Roman publican, for these officials were harsh and stern in their dealings with the Jews. Probably Shakespeare had in mind the cringing obsequiousness which characterized the innkeepers of his day.

43. **I hate him.** Shylock hates Antonio because of: (1) religion, because he is a Christian; (2) business, because by lending out money gratis he ruins Shylock's profits as a usurer; (3) nationality, because Antonio hates the Jewish nation.

47. **Upon the hip.** To take him at a disadvantage. The expression is derived from wrestling.

52. **Interest.** Usury was looked upon with disfavor in ancient times.

59. **Tubal.** The name is found in *Gen. X. ii.*

63. **Excess.** Another word for interest. The interest is the sum in excess of the principal.

72. See *Gen.* XXX.

74. See *Gen.* XXVII.

75. **The third possessor.** The order is Abraham, Isaac, and Jacob.

84. **A venture.** A legitimate trading transaction.

87. **Inserted.** The passage of Scripture does not justify usury.

91. See *St. Matt.* IV. vi., where Satan quotes from the Scripture in the temptation of our Lord.

104. **Badge.** The distinctive mark. In Venice a Jew was obliged to wear a yellow cap to mark his nationality.

106. **Gaberdine.** A cloak. Shakespeare represents the Jews of Venice as wearing a distinctive cloak.

138. **Notary.** One who draws up documents.

139. **Single bond.** A bond with only one signature, that of Antonio.

161. **Muttons.** Sheep. Beef or Beeves—Oxen.

Act II. Scene I

4. **Fairest.** Morocco, though of dark complexion, would pit himself against the fairest sons of Italy.

6. **Incision.** Probably a reference to a practice among gallants in olden times of cutting themselves to draw blood with which to write their names.

25. **The Sophy.** An ancient title for the Shah of Persia.

26. **Sultan Solyman.** Solyman the Magnificent, 1490-1566.

31. **Hercules.** One of the greatest heroes of the Greeks, renowned for strength and manliness. Lichas was the page of Hercules. Morocco declares that his venture in choosing a casket is the same as a match at dice between Hercules and Lichas, in which the superior strength of Hercules would avail him nothing against the dexterity of the page.

34. **Alcides.** Another name for Hercules.

35. **Blind fortune.** All the representations of the goddess Fortuna conveyed to the pagan mind the idea of the uncertainty of fate and the instability of human affairs; so she is depicted with covered eyes, with a rudder or wheel, or poised upon a ball.

Act II. Scene II

11. **Via.** Go forward or go away. (Italian.)

25. **Incarnal.** Incarnate, *i. e.*, in the flesh, or in the form of a man.

Note how Launcelot confuses his words: **infection,** affection (124); **frutify,** certify (135); **impertinent,** pertinent (139); **defect,** affect (146); **exhibit,** inhibit (II. iii. 10); **reproach,** approach (II. v. 20); **agitation,** cogitation (III. v. 4).

44. **Sonties.** Saints.

66. **The Sisters Three.** The Parcæ, or the Fates, who spun the thread of human life, were three in number: Clotho, who spun the thread; Lachesis, who drew it out or measured it; and Atropos, who cut it.

73. **Father.** Launcelot recognizes his father, but old Gobbo does not recognize his son, and imagines that Launcelot is addressing him merely as a young man would address an old man.

83. **Stand up.** Launcelot kneels with his back to his father, who mistakes the back of his head for his face.

90. **What a beard.** Old Gobbo mistakes Launcelot's hair for a beard.

91. **Fill-horse.** Shaft-horse.

136. **Dish of doves.** A common repast in Italy.

165. **Table.** The palm of the hand, a technical term in palmistry.

170. **Bestow'd.** Placed on board the vessel on which Bassanio will sail to Belmont.

Act II. Scene IV

2. **Disguise us.** Put on masks.

22. **Masque.** A masquerade, street carnival.

36. **Misfortune, etc.** Personified like fortune (II. i. 35); hence the use of "her" and "she," personal pronouns.

38. **Faithless.** Unbelieving.

Act II. Scene V

4. **What! Why!** Exclamations of impatience.

20. **Reproach.** Launcelot means "approach," *i. e.*, Shylock's attendance at supper with Bassanio. Shylock adopts the meaning "reproach" and answers accordingly, as he expects to be reproached by Bassanio.

25. **Nose fell a-bleeding.** A superstitious omen of misfortune.

26. **Black Monday.** April 14, 1360, Easter Monday, when Edward, King of England, was besieging Paris. "Which day," says Stowe, "was full dark of mist and hail, and bitter cold."

36. **Jacob's Staff.** See *Gen.* XXXII. iv. and XLVII. xxi. Staff—"figure of the royal dignity of Christ." (Challoner's* annotations to the Douay version.)

44. **Hagar's offspring.** Here Gentiles.

46. **Patch.** Clown.

Act II. Scene VI

5. **Venus' pigeons.** Venus, the goddess of love, is represented as passing through the sky in a chariot drawn by doves. These birds were sacred to Venus.

11. **Tedious measures.** Referring to the training of a horse for the circus.

15. **Scarfed bark.** Explained either (1) as a vessel decked with flags and streamers, or (2) as a vessel with new, trim sails.

51. **By my hood.** Gratiano is wearing a disguise.

64. **No masque tonight.** The change of wind enables Bassanio to sail at once, and the masque having served the purpose of concealing the elopement of Jessica, is readily abandoned.

Act II. Scene VII

22. **Virgin hue.** The pure white of the silver symbolizes (1) the purity of a virgin, (2) the white robes of a bride.

41. **Hyrcanian deserts.** A district bordering on the Caspian Sea.

46. **Foreign spirit.** Bold adventurous gallants came from foreign lands to woo Portia.

51. **To rib.** To enclose and protect as the ribs do the vital parts of the body.

Cerecloth. Graveclothes; the winding sheet.

53. **Ten times undervalued.** It is said the relative value of silver to gold in Elizabeth's reign was as one is to ten.

56. **Angel.** A gold coin worth about $2.40. The coin was so called because the figure of St. Michael, the Archangel, was engraved upon it.

63. **Carrion Death.** A fleshless skull; a death's head.

77. **Part.** Depart.

* Challoner, Rev. Richard. Born in Sussex, England, 1691; died at London, 1781. A Roman Catholic priest.

Act II. Scene VIII

8. **Gondola.** A Venetian pleasure boat.

12. **Passion.** Outburst of passionate emotion.

28. **Narrow seas.** The English Channel.

42. **Mind of love.** Your loving mind.

Act II. Scene IX

28. **Martlet.** The house martin.

46-48. "The meaning is, how much meanness would be found among the great, and how much greatness among the mean." (For *mean* see Glossary.)

53. **Too long a pause.** The lengthy pause tells me that you have not found there what you expected.

61. **To offend, and judge, etc.** Portia intimates that Arragon cannot claim to be the accused person and the judge.

87. **Sensible regreets.** Substantial or tangible greetings, having reference to the valuable presents brought by Gratiano on behalf of Bassanio.

Act III. Scene I

4. **Narrow seas.** (See note on II. viii. 28.)

The Goodwins. The famous Goodwin Sands on the coast of Kent, England.

5. **Dangerous flat.** A shallow place in any body of water.

10. **Knapped ginger.** Knap is to break off short.

37. **Rhenish.** The wines made from the grapes of the Rhine district are light of color.

83. **The curse.** That pronounced on the Jewish nation for its rejection of Christ.

99. **Argosy.** See I. iii. 18.

117. **For a monkey.** In payment for a monkey, which he had sold to Jessica.

119. **My turquoise.** Remembered by Shylock as having been given him by his wife, Leah. Shylock's mention of his dead wife is one of the few indications that he still had some humanity in his nature. The parting with her mother's turquoise so lightly is an instance of the volatile character of Jessica.

Act III. Scene II

24. **Rack.** An instrument of torture.

44. **Swan-like end.** An allusion to the ancient popular belief that the swan sings just before its death.

48. **Flourish.** The flourish of trumpets, which hails the actual placing of the crown upon the head of the monarch at his coronation.

50. **Dulcet sounds.** This has reference to the old custom of playing music under the windows of the bridegroom on his wedding morn, and waking him for his marriage.

54. **Young Alcides.** Hercules (see II. i. 34) rescued Troy, not for love of Hesione, but in order to obtain the horses of Zeus, promised by Laomedon, King of Troy. Bassanio, whom Portia likens to Hercules, goes to the choice of the casket for love of Portia, therefore, "with much more love" than Hercules displayed. (See Note on II. i. 31.)

55. **Virgin tribute.** To appease the sea monster sent by Poseidon to afflict them, the Trojans were compelled to sacrifice a maiden to the monster at stated intervals.

Howling Troy. The Trojans lamenting the sacrifice of the maiden.

57. **Dardanian wives.** Trojan women. Dardanus was the mythical founder of Troy.

83. **Stairs of sand.** Denoting "untrustworthiness."

85. **Livers white.** A "white livered" person, *i. e.,* a coward.

98. **Veiling an Indian beauty.** A beauty, which according to European standards, was no beauty at all. As Queen Elizabeth was fair, a blonde was the standard type of beauty in her time.

101. **Hard food for Midas.** An allusion to the Phrygian king, whose touch turned everything—even his food—into gold.

115. **So near creation.** So life-like.

116. **Riding,** etc. The eyes of Portia in the portrait are fixed on the eyes of Bassanio and seem to move.

125. **Unfurnished.** Unmated. If the artist in painting one of Portia's eyes should lose both his own, that eye which he had painted would necessarily be left without its fellow.

213. **Infidel.** Jessica, a Jewess, and therefore not of the Christian faith.

236. **The Jasons.** Fifty heroes accompanied Jason to Colchis, in the boat Argo, named after the builder, Argus, the son of Phrixus. These men are known as the Argonauts. Medea, the daughter of Aeëtes, King of Colchis, fell in love with Jason, and her magic powers enabled him to elude the dragon that guarded the Golden Fleece and to gain possession of it. He returned with it in triumph to Iolchus. (See note on I. i. 172.)

263. **Mexico.** An anachronism.

275. **Magnificoes.** Venetian nobles.

280. **Chus.** See *Gen.* X. vi.

Act III. Scene IV

31. **Monastery.** Belmont is supposed to have been about twenty miles from Venice, and a monastery of the Benedictine Monks was located about four miles from there.

51. **Notes.** Bellario's instructions in regard to the conduct of the trial.

Garments. Legal robes.

Act III. Scene V

16. **Scylla and Charybdis.** Two dangerous rocks between Italy and Sicily. Homer invested these with a fanciful legend. Between Scylla and Charybdis—between two difficulties.

19. See *I. Corinthians,* VIII. xiv. "The unbelieving wife is sanctified by the believing husband."

25. **Rasher.** Slice of bacon.

41. **Wit-snapper.** One who is quick in snapping up the words of another, and twisting their meaning.

70. **Mean it.** Mean to lead an upright life.

Act IV. Scene I

1. **What.** An exclamation, wherewith the Duke calls the court to attention.

2. **Your Grace.** An English form of address.

47. **A gaping pig.** A pig prepared for the table, or it may mean "a squealing pig."

49. **Affection.** The emotion excited by external objects.

50. **Passion.** The feelings roused by internal emotions.

59. **A losing suit.** Shylock gains no money even if the judgment is awarded to him.

84. **Draw them.** Take them out of the bag which Bassanio holds out to him.

128. **Pythagoras.** A Greek philosopher who taught the doctrine of the transmigration of souls. In the passage quoted, Gratiano asserts that the fiendish nature of Shylock's revenge upon Antonio, almost causes him to agree with Pythagoras that the souls of animals pass into the bodies of men, and that the soul of Shylock had formerly been that of a wolf.

219. **A Daniel.** A reference to the history of Susannah and the Elders, when Daniel convicted the Elders of "false witness by their own mouth."

302. **Jot.** The smallest portion.

314. **This offer.** Bassanio's offer to pay thrice the amount of the debt.

316. **All justice.** Nothing but justice.

329. **On the hip.** See note on I. iii. 47.

344. **Alien.** Foreigner.

416. **Attempt.** Try to induce you to alter your decision.

Act V. Scene I

4. **Troilus.** One of the sons of Priam, king of Troy. He fell in love with Cressida, a Grecian maiden who had been captured by the Trojans. She was ransomed, however, and soon forgot her Trojan lover, but Troilus never ceased pining for her. Troilus is meant by Shakespeare to typify constancy, and Cressida, fickleness.

7. **Thisbe.** A Babylonian maiden, loved by Pyramus. On one occasion they made an appointment to meet at Ninus' tomb outside the city. Thisbe arrived first, but hearing a lion roar, she fled, dropping her mantle in her flight. The lion seized the mantle and, in tearing it to pieces, stained it with the blood of an ox, which he had just killed. When Pyramus arrived, he saw the torn, blood-stained mantle, and concluding that Thisbe had been devoured by the lion, he stabbed himself. On recovering from her fright, Thisbe returned to the tomb, where she saw the dead body of Pyramus and she too killed herself.

10. **Dido.** Queen of Carthage, and foundress of that city. During a storm Aeneas was driven ashore at Carthage, and was there hospitably entertained by the Queen. Dido fell in love with him, but he was commanded by the gods to leave Carthage and to go to Italy. He set sail secretly by night. Dido, in her grief, built a pyre, set fire to it, and perished in the flames.

13. **Medea.** The daughter of Aeëtes, King of Colchis. She was celebrated for her skill in magic. (See note on III. ii. 236.)

46. **Post.** A messenger or courier.

59. **Patines.** Small flat plates of gold used in the administration of the Eucharist.

66. **Diana.** The Roman goddess of chastity and light. As the goddess of light, she was represented by the moon.

80. **Orpheus.** A famous poet of Thrace. He was presented with a lyre by Apollo, and instructed by the Muses in its use. With its music he enchanted not only the wild beasts, but the trees and rocks upon

Olympus, so that they moved from their places to follow the sound of the golden harp.

87. **Erebus.** Hell. Erebus, the son of Chaos, was the god of darkness and gloom.

98. **Music of the house.** The band of musicians forming part of Portia's household servants.

109. **Endymion.** A youth famous for his beauty.

121. **Tucket.** A flourish on the trumpet.

148. **Posy.** A motto inscribed on a ring.

274. **Inter'gatories.** A shortened form of "interrogatories."

GRAMMATICAL NOTES

I am to learn (I. i. 5). Supply "yet."

Bethink me (I. i. 31). *Me*, personal pronoun used reflexively.

To think upon (I. i. 40). Gerundial infinitive.

Bottom (I. i. 42). Here the part is used for the whole. This figure is called *Synecdoche*. Cf. "Some sober *brow*," whole countenance (III. ii. 77).

Melancholy bait (I. i. 101). *Melancholy* is the *bait*, i. e., the bait of melancholy.

To be abridged (I. i. 127). Gerundial infinitive, expressing cause.

To wind (I. i. 155). Gerundial infinitive, expressing purpose = in winding.

To have (I. i. 186). Gerundial infinitive, expressing purpose.

To choose me (I. i. 23). *Me* is dative = for me.

A-capering (I. ii. 66). Verbal noun, the gerund of the verb.

Will come (I. ii. 75). Not future, but expressing willingness = You are willing.

The having (I. ii. 108). *Having* is a verbal noun, the gerund of the verb.

The which (I. iii. 4). *Which* is considered as an indefinite adjective. *The* makes it definite. (See also III. iv. 34.)

By giving (I. iii. 63). *Giving*, a verbal noun, the gerund of the verb.

Methought (I. iii. 70). An impersonal construction = It seems to me. *Me* is dative, the indirect object of the verb.

Suspect (I. iii. 155). Infinitive mood.

Whom (II. i. 3). The sun (l. 2) is personified, hence the relative *whom*.

Reddest (II. i. 7). Only two things, "his blood" or "mine," are being compared. The comparative degree should be used.

Fear'd (II. i. 9). This is an instance of an intransitive verb used transitively. Fear = "frighten."

Bars me the right (II. i. 16). Supply the preposition "from."

His wife who wins me (II. i. 19). The antecedent is contained in the pronoun *his*.

To make me blest or cursed'st among men (II. i. 45). *Blest* is probably superlative degree; *est* in cursed'st being intended for the preceding adjective as well.

To offer (II. ii. 26). Gerundial infinitive.

To making (II. ii. 115). *Making* is a verbal noun—the gerund of the verb.

Which (II. ii. 166). The antecedent is "man."

Hie thee (II. ii. 172). *Thee* is used reflexively.

Hear thee (II. ii. 181). *Thee* is not used reflexively here. It stands for "thou." Compare "Fare *thee* well."

Thou (II. ii. 182). Note the change of pronoun.

Is saying (II. ii. 194). In the saying. *Saying* is a verbal noun.

Disguise us (II. iv. 2). *Us* is used reflexively.

Spoke us (II. iv. 4). *Us* is dative = bespoken for us.

To furnish us (II. iv. 9). *Us* is used reflexively.

Prepare you (II. iv. 23). *You* is used reflexively.

She (II. iv. 37). Misfortune is personified, hence the use of the pronoun.

A-brewing (II. v. 17). *A* has a governing force. Compare afoot = on foot. *Brewing* is a verbal noun—the gerund of the verb. It is governed by "a."

When you shall please (II. vi. 23). An impersonal construction = when it shall please you. *You* is dative.

Who love I so much (II. vi. 30). Shakespeare often omits the inflection of *who.*

Thy estimation (II. vii. 26). *Thy* is subjective genitive = the estimation you form of yourself.

Look he keep his day (II. viii. 25). *Keep* is subjunctive mood.

You were best (II. viii. 33). *You* was certainly intended by Shakespeare as the nominative case; but in Early English it is dative. To you it were best.

His election (I. ix. 3). *His,* subjective genitive.

Address'd me (II. ix. 19). *Me* is used reflexively.

Rank me (II. ix. 33). *Me* is used reflexively.

Escaped the wreck (III. i. 102). Supply the preposition "from."

Fear the enjoying of my love (III. ii. 28). Supply "for" = fear for. *Enjoying* is verbal noun—the gerund of the verb.

Live thou; I live (III. ii. 60). *Live* is subjunctive mood = if thou live.

Thy joy (III. ii. 111). *Thy* is subjective genitive = the joy you show.

Thy blessing (III. ii. 112). *Thy* is subjective genitive = the blessing you bestow.

Turn you (III. ii. 136). *You* is used reflexively.

Happiest of all is that her gentle spirit (III. ii. 163). Supply "it" or "this"—Happiest of all is (this).

If that the youth (III. ii. 217). *That* is a conjunctional affix.

Commends him to you (III. ii. 227). *Him* is used reflexively.

The best condition'd and unwearied spirit (III. ii. 288). Before unwearied supply "most" which is carried on in sense from "best conditioned."

To hold (III. iii. 25). Infinitive. Object of the verb *grant.*

Needs (III. iv. 14). Adverb formed from the possessive of "need" = of necessity. (See also III. iv. 18.)

The praising of myself (III. iv. 22). *Praising,* verbal noun—gerund of the verb.

Get thee gone (III. iv. 55). *Thee* is used reflexively.

A many fools (III. v. 61). The "*a*" is inserted to indicate the collective character of "the fools," all marked by the same act of foolishness. *Or, many* may be the old noun "many"—a many of fools. The word is thus used "*a* many of our bodies" (*Hen. V.*, IV. iii. 95).

Where (IV. i. 22). Whereas.

Now, for your answer (IV. i. 51). *Your,* objective genitive = the answer given to you.

To make no noise (IV. i. 73). Either supply "bid them" or if "forbid" (line 73) is carried on there is an instance of a double negative.

Many a purchased slave (IV. i. 87). (See III. v. 61.)

His commendation (IV. i. 162). *His,* objective genitive—the commendation deserved by him.

What he writes (IV. i. 163). Redundant object of "hear." Compare "I know you what you are" (*Lear* I. i. 272).

Attribute (IV. i. 187). Objective case in apposition with "power."

'Twere good you do so much for charity (IV. i. 257). An instance of irregular sequence of tenses, i. e., a past tense *'twere good,* followed by a present tense, "do good." But the present tense is implied in the first verb—It were and is good.

Speak me fair (IV. i. 271). The preposition is omitted—speak (of) me.

Which (IV. i. 279). The antecedent is "wife," but Bassanio is referring not so much to Portia as an individual, but to her personal qualities which endear her to him. *Which* = of such a kind that.

In the cutting it (IV. i. 305). Supply "of." *Cutting* is a verbal noun—the gerund of the verb.

Prepare thee (IV. i. 319). *Thee* is used reflexively.

Seek (IV. i. 346). Subjunctive mood.

The which (IV. i. 347). (See I. iii. 4).

Get thee gone (IV. i. 392). *Thee* is used reflexively.

To give (IV. i. 426). Gerundial infinitive. At giving you.

Methinks (IV. i. 428). Impersonal construction. It seems to me. (See I. iii. 70.) (See also V. i. 4.)

Waft (V. i. 11). This form of the past tense is adopted for the sake of euphony with "stood" in the previous line.

Make (V. i. 77). Infinitive present.

Shines brightly as a king (V. i. 94). Note the omission of "as" before brightly.

When neither is attended (V. i. 103). Attended to.

I were best (V. i. 177). Impersonal. It were best for me. (See II. viii. 33.)

That gave, etc. (V. i. 200). The antecedent is contained in "her."

To contain (V. i. 201). Gerundial infinitive—in retaining the ring.

If you had pleased (V. i. 204). Impersonal—If it had pleased you.

The which (V. i. 212). The antecedent is "ring."

Which (V. i. 238). The antecedent is "body," not "wealth."

VERSIFICATION

Shakespeare employs the Iambic Pentameter line throughout his plays. However, as this measure, like all other measures, becomes monotonous when continuously employed, he often uses other feet, especially the trochee, to relieve this monotony. He also introduces many other devices for this purpose. Examples of such follow.

Trochee. *Gaol'*er|*look'* to|him: tell'|not me'|of mer'cy. III. iii. 1.
Would make'|me sad'|
My wind'|*cool'*ing|my broth.' I. i. 22.

An extra syllable is often added before a pause.

Is't like'|that lead'|contains'| her? 'Twe're|damna'*tion.* II. vii. 49.

Two extra syllables, if unemphatic, are often used before a pause, at the end of a line or after the third or fourth foot.

And I'|must free'|ly have'| the half'| of an'*y thing.* III. ii. 244.
With an'|y terms'|of zeal,'|wanted'|the mod'*esty.* V. i. 205.
Which pries'|not to'|the inte'*rior,*|but, like'|the mart'let. II. ix. 28.
(Scan the interior as *th'in ter.'*)

Er, el, and *le* final are sometimes dropped or softened.

May stand'|more prop'|*er* my eye'|shall be'|the stre'am.

Dissyllables in *ing* and such words as *whether, ever, other, neither,* etc., are often pronounced as one syllable.

Neither have'|I mon'|ey nor'|commod'|ity.' I. i. 179.
One half'|of me'|is yours'|the *o'ther*|half yours.' III. ii. 16.
How could'|he see'|to do'|them? Hav*ing'*|made one.' III. ii. 123.

I, unaccented, in the middle of dissyllables and trisyllables is often omitted.

Thy skip'|ping sp(*i*)rit'|lest through'|thy wild'| behav'(*i*)our.
His ted'|(*i*)ous meas'|ures with'|the unbat'|ed fire.' II. vi. 11.
Of God'|like am'|(*i*)ty which'| appear's| most strange'ly. III. iv. 3.

Ed following *d* or *t* is often not written, and if written is often not pronounced.

And so'|ri've*ted*|with faith'|unto'|your flesh.' V. i. 239.

Polysyllables are often pronounced as dissyllables:

My lord'|Bassa'|nio, since'|*you have found*'|*Anto'nio.* I. i. 69.
In Bassanio, ni-o = ñyo.
You have found = you 've found.

Sion and *tion* are frequently pronounced as dissyllables, and many dissyllabic words are pronounced as trisyllables:

Lie all'|unlock'd'|to your'|occa'|*sions.*' I. i. 140.
Your mind'|is toss'|ing on'| the o'|*cean.*' I. i. 8.
To woo'|a maid'|in way'| of mar'|*riage.* II. ix. 13.

Monosyllables ending in *r, rs,* and *re* preceded by a long vowel or diphthong; and such words as *hair, fire, dear,* etc., are frequently pronounced as dissyllables:

And so'|all you'|*rs.* O'|these naugh'|ty times.' III. ii. 18.
Shall lose'|a ha'|*ir* through'|Bassan'|io's fault.' III. ii. 298.

Monosyllables emphasized by position or antithesis, used as dissyllables:

I'll watch'|as long'|for yo'|*u* then.'|Approach. II. vi. 24.

E in *commandment, entertainment,* etc., is often retained as in the old style spelling, and when not retained, is often pronounced:

Be val'|ued 'gainst'|your wife's'| command'|*ement.*' IV. i. 446.

Words in which the accent has a different place from what it has in present usage:

Aspect: I tell'|thee, lad'|y, this'|aspect'| of mine.' II. i. 8.
Obdurate: His rigor'|ous course;'|but since'| he stands'|obdur'ate. IV. i. 7.
Misery: Of such'|miser'|y doth'|she cut'| me off.' IV. i. 268.
Distinct: To offend'|and judge,'|are dis'|tinct of'|fices. II. ix. 61.
Pursue: We trif'|le time':|I pray'|thee, pur'|sue sen'tence. IV. i. 294.
Obscure: To rib'|ber cere'|cloth in'|the obs'|cure grave.' II. vii. 51.

Stephano is accented sometimes on the first, sometimes on the second syllable:

Is not'|this *Steph*'|ano'|my drunk'|en butler? *Tempest.* V. i. 277.
Steph*an*'|o is'|my name,'|and I'|bring word.' V. i. 28.

Alexandrine lines are rare in Shakespeare. Many apparent Alexandrines are but trimeter couplets:

Who choos'|eth me,'|shall get'| as much'| as he'|deserves.' II. ii. 7.

Amphibious lines: Lines, consisting of two parts uttered by different speakers, in which the latter part is frequently the former part of the following verse, are known as amphibious lines:

How much'|ye would?
Ay, ay'|three thou'|sand duc'ats.
And for'|three months. I. iii. 66-67.

The Casket scrolls are trochaic tetrameters:

All' that'|glis' ters| is' not|gold,
Oft'en |have' you|heard' that|told. II. vii. 65-66.

QUESTIONS FOR REVIEW

Act I.—Scene I

1. To what causes do Salarino and Gratiano, respectively, attribute the sadness of Antonio? What reply does he make to each of them?
2. What is the probable date of the play? Assign reasons.
3. Paraphrase the passage, lines 123-135.
4. Explain the following words: *want-wit, argosies, pageants, overpeer, woven wings, ventures, flats, vailing, straight, prevented, occasion.*
5. Write out the passage in which Gratiano justifies his levity toward Antonio.
6. Explain the allusions in the following: "My wealthy Andrew," "Two-headed Janus," "Though Nestor swear the jest be laughable."
7. Comment upon the following expressions: "portly sail," "a wilful stillness."
8. In what terms does Bassanio describe Portia?
9. Point out the inconsistency in the statements made by Antonio regarding his ventures, (1) to Salarino; (2) to Bassanio.
10. Explain the meaning of the following words: *opinion, conceit, gear, prest.*
11. Quote and explain the allusions to Colchos and Jason.
12. Discuss the meter of:
    (a) And not bethink me straight of dangerous rocks,
    (b) By being peevish? I tell thee what, Antonio—
    (c) Neither have I money nor commodity
13. How does Bassanio speak of Gratiano? What excuses does Bassanio make for his own extravagance?
14. For what purpose does Bassanio require a loan? By what argument does he justify the outlay in his state of impecuniosity? What answer does Antonio give to his request?
15. Explain: "a more swelling port," "more advised watch," "childhood proof," "fair speechless messages."

Act I.—Scene II

1. Can you suggest any reason for Portia's melancholy?
2. Name the six suitors to Portia mentioned in this scene, and give their characteristics as described by Portia. Point out how Shakespeare has given a national characteristic to each one of them.
3. What conditions has her father imposed upon Portia? What purpose had he in so doing?
4. Give the meaning of the words: *sentences, reasoning, level, proper, bonnet, contrary, imposition, forerunner, condition, shrive.*
5. Comment upon the grammar of: "I can easier teach twenty what were good to be done." "If he should offer to choose, . . . you should refuse to perform your father's will." "I cannot choose one nor refuse none."
6. What sources were available to Shakespeare for the story of the caskets?
7. Describe the character of Nerissa.

Act I.—Scene III

1. Quote passages from the play indicative of the avarice of Shylock.
2. Paraphrase the passage, lines 124-131.
3. Explain the words: *usance, possess'd, advantage, compromised, eanlings, sufferance, gaberdine, doit;* and the expressions: "in the Rialto," "ripe wants," "a bondman's key," "if he break," "an equal pound," "the fearful guard."
4. Give the exact terms of the condition upon which Shylock lends the money to Antonio. What is the sum? Point out from the trial scene any deviation from the condition mentioned by Shylock.
5. What wrongs and insults had Antonio inflicted on Shylock?
6. Write out the speech of Shylock on the entrance of Antonio (42-52). Enumerate Shylock's causes of hatred against Antonio.
7. Can you justify the conduct of Bassanio in allowing Antonio to risk his life for him?
8. Comment upon the expression, "How like a fawning publican he looks."

Act II.—Scenes I and VII

1. In what terms does the Prince of Morocco describe himself?
2. What inscriptions do the three caskets bear? In what meter are they written?

3. What reasons does Morocco give for rejecting the lead and the silver caskets?
4. What deeds of valor does Morocco profess his readiness to attempt?
5. Explain allusions in: "The Sophy," "Sultan Solyman," "So is Alcides beaten by his page."
6. What does Morocco find in the golden casket? Give the inscription.
7. Explain the words: *Scanted, wit, disabling, cerecloth, insculp'd, angel,* and the expressions: "shadow'd livery," "shows of dross," "watery kingdom," "carrion Death." Give the context.
8. How does Morocco describe the rivalry for Portia's hand? How does Portia express her objection to colored suitors?

Act II.—Scene II

1. Give instances in this scene (1) of Launcelot's misapplication of words, (2) of his punning propensity. Point out the distinction between Launcelot and Master Launcelot.
2. Write out the debate between Launcelot and his conscience.
3. Quote any expressions from the play that guide you to the character of Launcelot. What part does he take in the play?
4. Describe the scene between Launcelot and his father.
5. What request does Gratiano make of Bassanio? On what condition does Bassanio grant his wish? What promise does Gratiano give? What effect has this incident upon the after course of the play?
6. Explain the following words: *sonties, fill-horse, tell, anon, gramercy, cater-cousins, table, suit, habit, bearing.*
7. Explain the following passages with reference to the context: "According to the Fates and Destinies," "What a beard hast thou got," "Put the liveries to making," "The old proverb is very well parted."
8. What reasons does Launcelot give for leaving Shylock's service?

Act II.—Scenes III and IV

1. What do you learn from these scenes of Jessica's character?
2. Describe the parting scene between Launcelot and Jessica. What service does he render her?
3. What is a masque? For what purpose do Lorenzo and his friends prepare a masque? What use does Lorenzo make of the preparations? What prevents the masque from being performed?
4. What is the substance of the letter Lorenzo receives from Jessica?
5. Comment upon the grammar of:

(a) Two grains of wheat hid in two bushels of chaff.
(b) Give me your present to one Master Bassanio.
(c) Whiter than the paper it writ on.
(d) The first, of gold, who this inscription bears.

6. Quote lines in these scenes in which words are accented differently from modern English usage.

Act II.—Scenes V and VI

1. Write out the passage commencing with "I am bid forth to supper" and concluding with "money-bags to-night." (v. 11-18.)
2. What instructions does Shylock give Jessica when he is leaving his house?
3. How does Shylock speak of Launcelot, and what references does he make to his service with Bassanio?
4. What references does Shylock make to Scripture in these scenes, and explain the allusions?
5. In what terms does Lorenzo describe Jessica? Does she deserve his praise?
6. "All things that are, are with more spirit chased than enjoy'd." In what connection does Gratiano deliver this maxim? How does he illustrate the truth of it?
7. Explain the words: *bid forth, to-night, patch, stale, crost, out-dwells, garnish, close, beshrew.* Give the context.
8. Explain the phrases and allusions: "right loath," "Black Monday," "shallow foppery," "Venus' pigeons," "scarfed bark," "gild myself."

Act II.—Scene VIII

1. What parts do Salarino and Salanio take in the play? What two distinct circumstances do they relate in the commencement of this scene?
2. Describe the effect of Jessica's flight upon Shylock. Can you give any reason why Shakespeare does not represent this upon the stage?
3. Write out the speech of Salarino describing the parting scene between Antonio and Bassanio.
4. What indications do you find here of Antonio's coming fate?
5. Justify the title, "The Merchant of Venice," as applied to the play.
6. Explain the following words: *amorous, passion, slubber, raised.*

Act II.—Scene IX

1. In what terms does Portia address the Prince of Arragon?
2. What three conditions are imposed upon each of the suitors?
3. By what line of argument does Arragon decide upon the silver casket? Point out the defect in his character that leads him to make choice of it.
4. What does Arragon find in the casket? Quote the scroll, and add the reflections of the Prince.
5. How is the arrival of Bassanio announced to Portia? In what respect does his coming differ from that of the other suitors?
6. Explain the following words: *sensible, fond, martlet, jump, heresy, likely, fore-spurrer.*
7. Comment upon: "I wis," "sensible regreets," "Cupid's post."
8. Paraphrase from "Let none presume" (39) to "To be new-varnish'd." (49).

Act III.—Scene I

1. How do we gather the first intimation of Antonio's losses?
2. How does Shylock comment upon the news?
3. Quote the speech in which Shylock enumerates his wrongs and justifies his revenge against Antonio.
4. How does Salarino describe the difference between Shylock and Jessica?
5. Explain the words: *knapped, cross, complexion, match, smug, heated, affections, sufferance, hearsed.*
6. With respect to Shylock in this scene, show: (1) his tender recollection of his dead wife; (2) the means he took to recover his daughter, and with what success; (3) his alternations of grief and joy called forth by his conversation with Tubal.
7. Comment upon the following: "Come, the full stop," "I will better the instruction," "The Goodwins."
8. Who is Tubal? What part does he take in the play?

Act III.—Scene II

1. In what terms does Portia show Bassanio her affection before he makes his choice?
2. Write out exactly the reply of Bassanio to Portia's challenge, "Well then, confess and live."
3. For what purpose does Portia desire music to play while Bassanio is making his choice? Give the words of the song.
4. Explain the force of the comparison which Portia makes between Bassanio and Hercules.

5. Explain the words: *o'erlook'd, naughty, aloof, flourish, presence, bleared, fancy, approve, simple, excrement, redoubted, guiled, measure.* Give the context.
6. Paraphrase lines 91-100.
7. Comment on the phrases: "To peize the time," "Speak upon the rack," "A swan-like end," "Dardanian wives," "Hard food for Midas."
8. What examples does Bassanio use to illustrate how one may be deceived by outward appearances?
9. Quote the passage in which Portia expresses her feelings during the time Bassanio is making his choice.
10. What reasons does Bassanio give for rejecting the gold and the silver caskets? Why does he choose the leaden one?
11. What does Bassanio find in the leaden casket? Quote his speech thereon.
12. What is written on the scroll in the third casket?
13. Give instances (1) of intransitive verbs being used transitively; (2) of "his" for "its."
14. Explain the following: "a gentle scroll," "I come by note," "thrice-fair lady," "livings," "an unlesson'd girl," "be my vantage to exclaim on you," "intermission."
15. Show that Gratiano conducts his wooing in characteristic fashion.
16. How is it that Lorenzo and Jessica come to Belmont?
17. What effect is produced on Portia as Bassanio reads the letter of Antonio?
18. What effect has Antonio's letter upon Bassanio?
19. Quote (1) Bassanio's eulogy upon Antonio; (2) the letter of Antonio.
20. Show that Shylock, in his resentment to Antonio, is actuated by a passion stronger than avarice.
21. Bassanio's better qualities are exhibited in this scene. Establish the truth of this estimate of his character.
22. What encouragement and counsel does Portia give Bassanio on learning of Antonio's peril?
23. Comment upon: "if promise last," "shrewd contents," "the constitution of any constant man," "his mere enemy," "the magnificoes of greatest port," "All debts are cleared between you and I."
24. Describe the circumstances of giving the ring.

Act III.—Scenes III and IV

1. Illustrate the unrelenting malignity of Shylock toward Antonio.
2. What reason does Antonio give to account for Shylock's insistence on the terms of the forfeiture?

3. How is it that the Duke is unable to interfere between the Merchant and the Jew?
4. Quote the terms in which Lorenzo speaks in praise of Antonio.
5. How does Portia describe the true essence of friendship?
6. State briefly the preparations made by Portia, pointing out the purpose of each. What deductions can you draw from them as to her character?
7. In what playful terms does Portia suggest to Nerissa how they shall disguise themselves?
8. Comment upon: "That ever kept with men," "waste the time," "not to deny this imposition," "the tranect," "the common ferry," "a reed voice."

Act III.—Scene V

1. How does Jessica speak in praise of Portia?
2. What are Launcelot's sentiments toward Jews? Do you consider him prejudiced?
3. Lorenzo styles Launcelot a "wit-snapper." Illustrate from this scene the correctness of the description.
4. Explain, giving the context: "yet more quarreling with occasion," "humours and conceits," "O dear discretion," "better place," "defy the matter," "I'll set you forth."
5. Point out any apparent inconsistencies in the character of Portia.
6. Explain the allusion to Scylla and Charybdis, and for what purpose does Launcelot make reference to it?

Act IV.—Scene I

1. How does this scene illustrate the customs, laws, and method of government in Venice?
2. In what terms does the Duke speak of Shylock?
3. What effect has adversity had upon the character of Antonio?
4. Give the substance of the Duke's address when Shylock first appears in court.
5. What part is taken by Salerio in this scene?
6. Point out how Shylock thoroughly establishes his position by the manner in which he puts the Duke and Bassanio to silence.
7. Explain the use of the following words: *envy, remorse, deny, baned, lodged, question, judgment, conduct, difference, forfeit, act, substance, contrived, attempted, withal, hangman, render, presently, predicament, recant, offend'st.*

8. Comment upon: "A gaping pig," "the main flood," "with all brief and plain conveniency," "you stand within his danger."
9. What comparisons does Antonio put forward to show how impossible it is to move Shylock to pity?
10. Comment upon Gratiano's conduct throughout this scene.
11. Scan the following lines:
    (a) There is no power in the tongue of man.
    (b) And find it out by proclamation.
    (c) Be valued 'gainst your wife's commandment.
    (d) Come, you and I will thither presently.
    (e) Fly toward Belmont: come, Antonio.
    (f) To cut the forfeiture from that bankrupt there.
12. Quote Portia's speech on mercy.
13. Explain Portia's exact legal position in this scene.
14. How does Bellario recommend Portia to the Duke?
15. Why does Shylock compare Portia to Daniel?
16. Describe Bassanio's devotion to Antonio.
17. Comment upon Portia's conduct of the case, tracing the plan she had laid down for herself and showing how consistently she adhered to it.
18. Quote passages from the scene illustrating the unrelenting obstinacy of Shylock.
19. Explain the allusions in:
    (a) Unless Bellario, a learned doctor.
    Whom I have sent for to determine this,
    Come here to-day.
    (b) Thou almost makest me waver in my faith,
    To hold opinion with Pythagoras.
    (c) A Daniel come to judgment!
20. Give the substance of Antonio's farewell speech.
21. What remarks do Portia, Nerissa, and Shylock, respectively, make when Bassanio and Gratiano profess their willingness to sacrifice their wives to obtain the release of Antonio? Quote the exact words.
22. By what legal quibble is Shylock frustrated in his purpose? Show how it follows from the Jew's insistence on the letter of the law.
23. Explain: "on your charge," "we trifle time," "a just pound," "one poor scruple," "I have you on the hip," "hold out enemy," "the stock of Barrabas."
24. To what punishment is Shylock liable for attempting the life of Antonio?
25. State the exact terms of the punishment pronounced upon Shylock by the Duke.

26. Explain, give name of speaker and context of:
    (a) Upon my power I may dismiss this court.
    (b) I am a tainted wether of the flock.
    (c) You stand within his danger, do you not?
    (d) 'Tis mightiest in the mightiest.
    (e) Are there balance here to weigh the flesh?
    (f) That 'scuse serves many men to save their gifts.
27. What reward does Bassanio offer Portia? How does she entertain the offer?
28. How do Portia and Nerissa obtain possession of their husbands' rings?

Act V.—Scene I

1. Scan the following:
    (a) The motions of his spirit are dull as night.
    (b) I thank you, madam. Give welcome to my friend.
    (c) You give your wife too unkind a cause of grief.
    (d) Though not for me, yet for your vehement oaths.
    (e) And so rivetted with faith unto your flesh.
2. Explain the following words and passages: "old swearing," "fearfully," "an unthrift love," "inlaid with patines of bright gold," "nought so stockish," "God sort of all," "I were best," "civil doctor," "charge us there upon inter'gatories."
3. Contract Act IV. Scene I. with Act V. Scene I.—Comment upon: (1) the beauty of the latter scene; (2) the skilful manner in which Shakespeare concludes the play.
4. Explain the allusion to Troilus and Cressida.
5. Relate the story of Pyramus and Thisbe.
6. What does Jessica mean when she says, "I would out-night you?"
7. What is the errand of Stephano? What character of this name appears in any other of Shakespeare's plays?
8. Quote the lines in which Lorenzo describes the effect of music upon untamed animals.
9. In what terms does Lorenzo allude to the music of spheres?
10. What orders does Portia give immediately on her return home?
11. What thoughts does the light of a candle suggest to Portia?
12. "When the moon shone, we did not see the candle:" How does Portia reply to this?
13. Quote and explain the references to Dido, Medea, Diana, and Erebus.
14. Quote and explain the allusions to Orpheus and Endymion.

15. Describe the introduction of Antonio to Portia, giving precisely the conversation between Bassanio, Portia, and Antonio.
16. What accusation does Nerissa make against Gratiano with respect to the ring? How does he defend himself?
17. Quote allusions to the stars, the moon, the willow, the cuckoo.
18. Explain: "She doth stray about by holy crosses," "We should hold day with the Antipodes," "you drop manna in the way of starved people."
19. How does Bassanio excuse himself for parting with the ring? How does Portia reply to him?
20. What good news does Portia give Antonio?
21. Point out how Shakespeare has skilfully drawn together the plots and underplots of the play in the final scene.
22. "My clerk hath some good comforts too for you." For whom? And what are "the good comforts?"
23. In what special manner does the story of the ring assist the plot?
24. How does Antonio show his unbated confidence in Bassanio?
25. "The loves of Jessica and Lorenzo are of great assistance to the main plot." Justify this statement.
26. In what way does Act V. exhibit the legal knowledge of Shakespeare?
27. Describe the happy conclusion of the play.
28. Explain the following words: *mutual, tucket, posy, scrubbed, ceremony, wealth, advisedly, suddenly.*

General

1. Which casket does each of the three suitors choose, and for what reason? What does each contain?
2. Explain the following sentences, referring in each case to the context:
   (a) See my wealthy Andrew docked in sand.
   (b) By Jacob's staff, I swear.
   (c) In such a night
   Medea gather'd the enchanted herbs
   That did renew old Æson.
   (d) I think the Frenchman became his surety, and sealed under for another.
3. Describe concisely the Trial Scene.
4. What allusions to music are to be found in the play?
5. Give the meanings and derivations of: *conceit, the Rialto, doit, sonties, fill-horse, Black Monday, slubber, peize the time, trauect, cope.*

6. Write out, not more than twelve lines, of *one only* of the following passages:
   (a) In my school days.
   (b) Fair Portia's counterfeit.
   (c) The quality of mercy is not strained.
7. Explain the following passages, stating briefly in each case the circumstances under which the words were spoken:
   (a) If Hercules and Lichas play at dice
   Which is the better man, the greater throw
   May turn by fortune from the weaker hand:
   So is Alcides beaten by his page.
   (b) Well, well; but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground.
   (c) Slubber not business for my sake, Bassanio,
   But stay the very riping of the time.
   (d) I speak too long; but 'tis to peize the time
   To eke it and to draw it out in length,
   To stay you from election.
   (e) And charge us there upon inter'gatories,
   And we will answer all things faithfully.
8. How are the incidents connected with Jessica related to the general structure of the play?
9. How has Shakespeare used the materials which he derived from previous writers, for this play?
10. Explain the following words and phrases: "My moneys and my usances," "younker," "for intermission," "the tranect," "gaberdine."
11. Indicate very briefly what separate stories or plots are combined in this play.
12. By whom, and on what occasions, are the following words spoken?
   (a) Well, keep me company but two years more,
   Thou shalt not know the sound of thine own tongue.
   (b) I would not have given it for a wilderness of monkeys.
   (c) You taught me first to beg; and now methinks
   You teach me how a beggar should be answer'd.
13. Point out any *grammatical* peculiarities in the following lines:
   (a) Whose own hard dealings teaches them suspect
   The thoughts of others.
   (b) You were best to tell Antonio what you hear.
   (c) How much more elder art thou than thy looks!
   (d) I humbly do desire your Grace of pardon.

14. Write out in full *one* of the following passages, marking the division of the lines:
    (a) Let me play the fool . . . For saying nothing.
    (b) Fair Portia's counterfeit . . . summary of my fortune.
    (c) Give me your hand, Bassanio, . . . with all my heart.
    (d) How sweet the moonlight . . . home with music.
15. Do you find in the character of Shylock, or in the way in which he is treated in the play, anything that arouses your sympathy for him?
16. Give, with illustrative quotations from the play, a short sketch of the character of either Antonio or Gratiano.
17. Explain fully the following passages:
    (a) For when did friendship take
    A breed for barren metal of his friend.
    (b) Give him a *livery*
    More guarded than his fellows'.
    (c) To *peize* the time,
    To *eke* it, and to draw it out in length,
    To stay you from election.
    (d) Thus ornament is but the guiled shore
    To a most dangerous sea; the beauteous scarf
    Veiling an Indian beauty.
    (e) Thou almost makest me waver in my faith,
    To hold opinion with Pythagoras.

    What light is thrown on the meaning of the three words above in italics by their derivation?
18. Paraphrase, (that is, give the full meaning in your own words) the following passage:

    What says the golden chest? ha! let me see:
    "Who chooseth me shall gain what many men desire."
    What many men desire! that "many" may be meant
    By the fool multitude, that choose by show,
    Not learning more than the fond eye doth teach;
    Which pries not to the interior, but, like the martlet,
    Builds in the weather on the outward wall,
    Even in the force and road of casualty,
    I will not choose what many men desire,
    Because I will not jump with common spirits,
    And rank me with the barbarous multitudes.
19. By what devices has Shakespeare attempted to diminish the improbabilities in the story from which the main plot of *The Merchant of Venice* is borrowed?

State (in one sentence) the circumstance which gives the link of connection between the plot of the Bond and that of the Caskets.

20. "The lottery of the caskets is a test of character." Point out the difference in the characters of Morocco and Arragon as displayed in the reasons which determine the choice of each.

21. Discuss the question whether any elements of *dignity* are to be found in the character or utterances of Shylock.

22. Write out, as nearly as you can in Shakespeare's words, those lines in *The Merchant of Venice* which are suggested by the following quotations. Give, in each case, those lines *only* which you consider to be an effective parallel.

(a) He (i. e. Cassius) loves no plays
As thou dost, Antony; he hears no music; . . .
Such men as he be never at heart's ease . . .
And therefore are they very dangerous.
SHAKESPEARE, *Julius Cæsar.*

(b) No ceremony that to great ones 'longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe
Become them with one half so good a grace
As mercy does.
SHAKESPEARE, *Measure for Measure.*

(c) We Jews can fawn like spaniels when we please,
And when we grin we bite . . .
I learn'd in Florence how to kiss my hand,
Heave up my shoulders when they call me dog . . .
MARLOWE, *The Jew of Malta.*

(d) His dangling tresses that were never shorn,
Had they been cut and unto Colchos borne,
Would have allured the venturous youth of Greece
To hazard more than for the golden fleece.
MARLOWE, *Hero and Leander.*

23. Quote in substance Portia's descriptions of the French Lord and the County Palatine. Explain the latter title.

24. Show from their etymology and associations the special appropriateness of the *italic* words in the following passages:

(a) Your *argosies* with *portly* sail,
Like *signiors* and rich burghers on the flood,
Or, as it were, the *pageants* of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,

As they fly by them with their woven wings.

(b) Take pain
To *allay* with some cold drops of modesty
Thy skipping spirit.

(c) Look how the floor of heaven
Is thick inlaid with *patines* of bright gold.

25. Explain the following expressions, with reference to the context in which each occurs: "breathing courtesy," "melancholy bait," "mortal-breathing saint," "envious plea."
Discuss the origin of the following constructions:
(a) *You were best* to tell Antonio what you hear.
(b) As *who should say*, "If you will not have me, choose."
(c) I could not *do withal*.

26. Paraphrase the following passages:
(a) I do know of these
That therefore only are reputed wise
For saying nothing; when, I am very sure,
If they should speak, would almost damn those ears
Which hearing them, would call their brothers fools.

(b) For affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes.

27. Quote instances in the play of double negatives. Can you give any reason for their frequency in Shakespeare's plays?

28. For what purposes does Shakespeare use prose? Give instances in this play?

29. Give instances in the play of a singular verb with a plural subject.

30. Give an example in the play of a double comparative.

GLOSSARY

Abate, diminish, V. i. 193.
Abode, tarrying, II. vi. 21.
Abridged, curtailed, I. i. 127.
A-capering, leaping, skipping, I. ii. 66.
Accoutred, equipped, dressed, III. iv. 61.
Achieved, won, III. ii. 207.
Addressed, prepared, II. ix. 19.
Advantage, profit, I. iii. 71.
Advice, deliberation, IV. ii. 6.
Advised, deliberate, I. i. 143.
Advisedly, knowingly, deliberately, V. i. 241.
Afeard, afraid, II. ix. 93.
Affections, interests, I. i. 16; disposition, V. i. 87.
Alabaster, a kind of marble, taking its name from Alabastron in Egypt, I. i. 84.
Alien, a foreigner, IV. i. 344.
Allay, to assuage, modify, II. ii. 186.
Aloof, apart, III. ii. 57.
An, if, I. ii. 96.
Anon, at once, II. ii. 116.
Antipodes, those who are on the opposite side of the globe, V. i. 127.
Approve, prove, III. ii. 78.
Argosies, large merchant vessels, I. i. 9.
Attempt, urge, IV. i. 416.

Baned, poisoned, IV. i. 46.
Bankrupt, an insolvent trader, IV. i. 119.
Become, accord with, V. i. 57.
Beholding, beholden, indebted, I. iii. 99.
Beshrew, to call down evil upon, II. vi. 52.
Best-conditioned, best-constituted, III. ii. 288.
Bestow'd, placed, II. ii. 170.
Bonnet, cap or hat, I. ii. 81.
Bootless, profitless, useless, III. iii. 20.
Bottom, vessel, I. i. 42.
Braggart, vain boaster, III. ii. 253.
Break, fail to keep an engagement, I. iii. 133; I. iii. 157; become bankrupt, III. i. 112.
Break up, break open, II. iv. 10.
Breath, salutations, II. ix. 88.
Breathing, verbal, V. i. 141.
Burghers, citizens of a borough, I. i. 10.

Carrion, putrefying flesh, II. vii. 63.
Cater-cousin, a cousin, a friend, a close relation, II. ii. 130.
Cerecloth, a waxed cloth, i. e., a linen cloth dipped in wax and used as a shroud, II. vii. 51.
Ceremony, sacred object, v. i. 206.
Charge, expense, iv. i. 253.
Cheer, countenance, III. ii. 306.
Circumstance, ceremony, circumlocution, I. i. 155.
Clerk, writer, V. i. 143.
Clime, country, II. i. 10.
Close, secret, II. vi. 47.
Coffer, treasury, IV. i. 349.
Cold, coldly received, unwelcome, II. vii. 73.
Cope, requite, repay, IV. i. 407.
Commends, compliments, II. ix. 88.
Commodity, merchandise, I. i. 179; convenience, III. iii. 27.
Complexion, color, II. i. 1; nature, II. vii. 79; III. i. 31.
Compromised, bound in agreement, I. iii. 79.
Conceit, thought, I. i. 92; conception, III. iv. 2; fancy, III. v. 57.
Condition, disposition, I. ii. 139; quality, V. i. 74.
Confound, destroy, III. ii. 271.
Contain, keep safe, V. i. 201.
Continent, that which contains, III. ii. 129.
Contrive, plot, IV. i. 347.
Convenient, suitable, III. iv. 55.
Conveniently, fitly, II. viii. 45.
Counterfeit, portrait, III. ii. 114.
County, count, I. ii. 49.
Cover, wear a hat (as a mark of equality), II. ix. 44; lay the table, III. v. 43, 45.
Cozen, to cheat, II. ix. 38.
Cunning, knowing, III. ii. 98.
Curbed, restrained, I. ii. 26.

Danger, power of inflicting injury, IV. i. 177.
Dardanian, Trojan women. Dardanus was the mythical ancestor of the Trojans, III. ii. 57.

Demurely, serious, II. iii. 193.
Disabling, disparagement, undervaluing, II. vii. 30.
Discharge, pay, IV. i. 204.
Dispatch, to hasten, to expedite a matter, III. ii. 316.
Doit, a small coin, I. iii. 134.
Doublet, a close fitting jacket, I. ii. 80.
Dowry, property, III. ii. 94.
Drive, commute, IV. i. 367.
Drones, non-working bees, II. v. 48.
Dross, that which is worthless, II. vii. 20.
Drudge, ordinary metal of exchange, III. ii. 102.
Ducat, a coin varying in value from $2.27 to $2.32, I. iii. 1.

Eanlings, new-born lambs, I. iii. 80.
Ecstasy, excessive joy, III. ii. 110.
Eke, to lengthen, III. ii. 22.
Election, choice, II. ix. 3.
Enow, an obsolete form of enough, III. v. 22; IV. i. 29.
Entertain, keep up, I. i. 90.
Envious, malignant, malicious, III. ii. 277.
Envy, malice, IV. i. 10, 126.
Equal, exact, I. iii. 146.
Erebus, the lower world, V. i. 87.
Estate, condition, III. ii. 231; resources, III. ii. 310.
Estates, dignities, II. ix. 41.
Estimation, reputation, II. vii. 26; respect, IV. i. 159.
Excrement, the beard, III ii. 86.

Faithless, unbelieving, II. iv. 38.
Fancy, love, III. ii. 63.
Fashion, form, appearance, IV. i. 18.
Fear'd, frightened, II. i. 9.
Fearful, not to be trusted, I. iii. 169.
Fell, cruel, IV. i. 132.
Fill-horse, shaft-horse, II. ii. 91.
Fleet, vanish, III. ii. 107; take flight, IV. i. 132.
Flight, range, power of flight, I. i. 142.
Fond, foolish, II. ix. 27.
Font, a receptacle for the baptismal water, IV. i. 395.
Fool, foolish, I. i. 102.
Forfeit, lose, III. i. 46.
Forth, abroad, I. i. 15, 144.
Fraught, freighted, laden, II. viii. 30.
Fretten, fretted, agitated, IV. i. 74.

Gaberdine, long smock frock, I. iii. 106.
Gaged, pledged, I. i. 131.
Gambols, capers, III. ii. 92.
Gaoler, the keeper of a prison, III. iii. 1.
Garnish'd, furnished, III v. 63.
Gaudy, showy, ornamental, III. ii. 99.
Glean'd, separated, II. ix. 46.
Gondola, a Venetian pleasure boat, II. viii. 8.
Gormandize, to eat greedily, II. v. 3.
Gramercy, much thanks, II. ii. 120.
Gratify, recompense, IV. i. 401.
Gratis, for nothing, I. iii. 45.
Guarded, trimmed, ornamented, II. ii. 162.

Heaviness, sadness, II. viii. 52.
Heavy, sorrowful, V. i. 130.
Hermit, one dwelling in solitude, V. i. 33.
Hie, to hasten, II. ii. 172.
High-day, holiday, II. ix. 95.
Hood, to cover, II. ii. 193.
Hose, trousers, I. ii. 81.
Humility, kindness, humanity, III. i. 64.
Husbandry, stewardship, care, III. iv. 25.

Impeach, call in question, III. ii. 273.
Imposition, condition imposed, I. ii. 113; III. iv. 33.
Impugn, to fight against, oppose, IV. i. 175.
Innocence, artlessness bordering on silliness, I. i. 146.
I wis, certainly, II. ix. 69.

Knapped, broke in pieces, III. i. 10.
Knave, servant, I. iii. 170.

Leave, part from, V. i. 150, 172.
Level, guess, aim, I. ii. 41.
Liberal, free, licentious, II. ii. 186.
Light, apparent, II. vi. 42.
Likely, good-looking, pleasing, II. ix. 89.
Lineaments, features, III. iv. 15.
Livery, a uniform given free to servants, II. ii. 161.
Living, means of living, V. i. 262.
Livings, estates, III. ii. 156.
Loath, reluctant, unwilling, II. v. 16.
Lodged, fixed, settled, IV. i. 57.
Lover, dear friend, III. iv. 7.

Magnificoes, nobles, grandees, III. ii. 275.
Manage, management, III. iv. 25.
Mart, market place, i. e. the Rialto, III. i. 44.

Masque, masked entertainment, II. iv. 28.
Match, bargain, III. i. 39.
Meagre, poor, III. ii. 103.
Mean, slight, I. ii. 7; middle rank of life, I. ii. 8.
Mere, thorough, absolute, III. ii. 257.
Mesh, net, III. ii. 121.
Methought, it seemed to me, I. iii. 70; IV. i. 434.
Mincing, short, III. iv. 65.
Mind, intention, desire, II. v. 37; IV. i. 428.
Miscarried, foundered, perished, II. viii. 29; III. ii. 312; V. i. 239.
Moe, more, I. i. 108.
Moiety, portion, IV. i. 26.
Mortifying, causing death, I. i. 82.
Mutual, common, V. i. 77.

Naughty, wicked, III. ii. 18.
Neat, oxen or cattle, I. ii. 112.
Nice, fastidious, II. i. 14.
Nominated, specified, named, I. iii. 143
Notary, one authorized to attest contracts and other legal documents, I. iii. 166.

Pagan, not a Christian, II. iii. 11.
Pardon, remit, IV. i. 364, 369.
Part, depart, II. vii. 77.
Parts, duties, IV. i. 89; qualities, II. ii. 183.
Passion, passionate outcry, II. viii. 12; feeling, IV. i. 50.
Patch, fool, paltry fellow, II. v. 46.
Patines, plates of metal, V. i. 59.
Pawn'd, wagered, III. v. 75.
Peize, retard, III. ii. 21.
Pent-house, a shed projecting from a building, II. vi. 1.
Pied, spotted, I. iii. 80.
Pleasure, oblige, do a favor, I. iii. 7.
Plots, schemes, plans, I. i. 134.
Port, appearance, I. i. 125; importance, III. ii. 276.
Portly, imposing, I. i. 9.
Possess'd, fully informed, I. iii. 65; IV. i. 35.
Posy, motto, V. i. 148.
Prating, full of words, chattering, V. i. 164.
Preferment, promotion, II. ii. 151.
Preferr'd, recommended for promotion, II. ii. 151.
Presage, foretell, III. ii. 173.
Presently, instantly, I. i. 184; IV. i. 277.
Prest, ready, prompt, I. i. 161.
Prevented, anticipated, I. i. 61.
Prize, contest for a prize, III. ii. 140.
Proper, handsome, I. ii. 78.
Puny, petty, III. iv. 72.
Purchased, acquired, II. ix. 43.
Purse, put in a bag, I. iii. 168.

Quaint, ingenious, III. iv. 69.
Qualify, modify, IV. i. 7.
Quality, manner, III. ii. 6; nature, character, IV. i. 180.
Quest, a search, I. i. 173.
Question, trial, IV. i. 168; talk with, IV. i. 67; discussion, IV. i. 341; speech, IV. i. 70.
Quiring, singing (in concert), V. i. 62.

Rated, chided, I. iii. 101.
Reason'd, conversed, II. viii. 27.
Regreets, greetings, II. ix. 86.
Rehearsed, recited, repeated, IV. i. 357.
Remorse, relenting, IV. i. 20.
Repent, regret, IV. i. 274.
Respective, mindful, V. i. 156.
Rib, enclose, II. vii. 51.
Riping, ripening, maturing, II. viii. 40.
Roads, anchorages, I. i. 19.

Sadness, soberness, I. i. 6.
Sand-blind, half blind, II. ii. 35.
Scant, moderate, III. ii. 111, V. i. 141.
Scanted, limited, II. i. 17.
Scarfed, decked with flags, II. vi. 15.
Schedule, written scroll, II. ix. 55.
Scimitar, sword used in Persia, II. i. 24.
Scroll, roll of parchment, II. vii. 64.
Scrubbed, small, stunted, V. i. 162.
Season'd, recommended, made agreeable, III. ii. 75, V. i. 107.
Seasons, tempers, IV. i. 193.
Self, same, I. i. 149.
Sense, reason, V. i. 136.
Sensible, sensitive, II. viii. 48; evident to the senses, II. ix. 85.
Sentences, maxims, I. ii. 11.
Sirrah, a contemptuous form of sir, I. ii. 141.
Shrewd, evil, III. ii. 238.
Shrive, to hear a confession and absolve, I. ii. 140.
Signior, a title of respect, I. i. 10.
Skipping, exuberant, II. ii. 188.
Slubber, spoil or mar, II. viii. 39.
Something, somewhat, I. i. 125, II. ii. 186.
Sooth, truth, I. i. 1.
Sonties, saints, II. ii. 44.
Sort, method, I. ii. 113.

Speed, fare, V. i. 115.
Squandered, scattered, I. iii. 22.
State, estate, fortune, III. ii. 254.
Still, constantly, I. i. 17, I. i. 137, III. ii. 73; ever, I. iii. 103.
Straight, at once, I. i. 31, I. iii. 168.
Strain'd, constrained, IV. i. 180.
Strategems, plots, V. i. 85.
Studied, practiced, II. ii. 197.
Substance, gross weight, IV. i. 323.
Sufferance, endurance, patience, I. iii. 104; III. i. 69.
Suit, a suit at law, IV. i. 59.
Suited, dressed, I. ii. 79; fitted, III. v. 58.
Supposition, doubt, conjecture, I. iii. 18.
Synagogue, a Jewish place of worship, III. i. 127.

Tell, count, II. ii. 105.
Thought, anxiety, I. i. 36.
Thrift, success, I. i. 176.
Thrive, prosper, I. iii. 82, II. vii. 60.
Thoroughfares, passages through, highways, II. vii. 42.
Time, life, I. i. 130.
Touches, "The acts of the hand on a musical instrument," Schmidt, V. i. 57, 67.
Tranect, ferry, III. iv. 53.
Truth, honor, honesty, IV. i. 210.
Tucket, a flourish of music announcing the entrance of some actor upon the stage, V. i. 121.
Turquoise, a Turkish stone, III. ii. 122.

Unchecked, uncontradicted, III. i. 2.
Untread, retrace, II. vi. 10.
Usance, interest paid for the use of money, I. iii. 46.
Use, trust, present possession, IV. i. 378.

Vailing, lowering, I. i. 28.
Varnish'd, painted, masked, II. v. 33.
Vasty, waste, desolate, II. vii. 41.
Very, thorough, II. ii. 103, III. ii. 218; utmost, IV. i. 12.
Via, away (Italian), II. ii. 11.
Virtue, power, V. i. 199.
Viands, food, IV. i. 94.
Void, spit, I. iii. 111.

Want-wit, witless fellow, I. i. 6.
Wanton, playful, III. ii. 92.
Waste, spend, III. iv. 12.
Wealth, welfare, prosperity, V. i. 237.
Where, whereas, IV. i. 22.
Wit, wisdom, knowledge, II. i. 18.
Withal, with it, as well, II. vii. 12; together with, with, III. ii. 209, IV. i. 445, III. i. 29, IV. i. 407.
Wrest, to make yield, IV. i. 211.
Wroth, misery, II. ix. 76.
Wry-necked, twisted, II. v. 30.

Younker, youngster, II. vi. 14.

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